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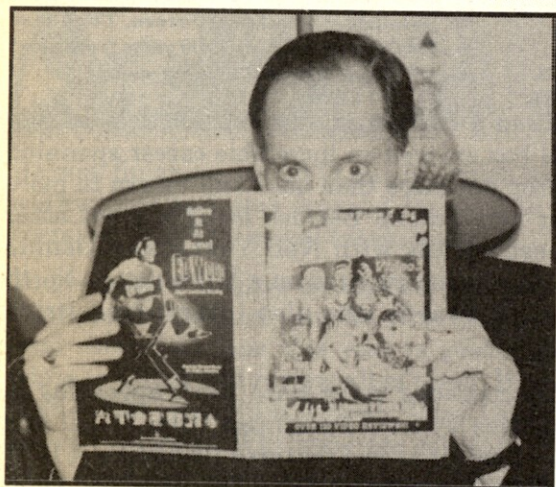


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JOHN WATERS. Photos by John Waters.



BEAUTY PRIZE
Gloria Saunders doesn't resist too strenuously when Robert Clarke carries her back to the camp of the Norms in RKO Radio's startling "Captive Women." They co-star with Margaret Field and Ron Randell in the shocking prophecy of what the world may be like more than a thousand years from now.



Treat 'Em Rough! Blow up and cut out this pose of Stuart Randall and his "Captive Women," as pictured in still 3AD-19 from the picture, one of several similar poses in set "B" available at National Screen. Copy may read: "Prize beauties of 1000 years from now! See "Captive Women" coming soon!"

PSYCHOTRONIC® NUMBER 21, 1995

PUBLISHER/EDITOR
Michael J. Weldon

ASSOCIATE PUBLISHER
Mia Weldon

ART DIRECTOR
Akira Fitton

COVER
Fred Brockman

PUBLICITY CONSULTANT
Gary Hertz

WRITERS THIS ISSUE
Justin Humphreys, Craig Edwards, Anthony Petkovich, Art Black and Dale Ashmun.

PROOF READING
Frank Uhle

ORIGINAL ART
Dan Clowes, Gary Dumm, Drew Friedman, J. D. King, Ken Weiner and Mia Weldon

PHOTOS
Vincent J. Mizzi, John Waters, Vincent J. Mizzi, Justin Humphreys and Eric Caiden

ADDITIONAL RESEARCH
Frank Uhle and Louis Paul

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NARROWSBURG, N.Y. 12764-6126
PHONE (9am to 5pm) (914) 252-6803
FAX# (914) 252-3905

DEAN STOCKWELL has been a Hollywood star since he was a little boy on the MGM payroll and has enjoyed an incredible career spanning 6 decades. He managed to drop out more than once and return to more roles, Emmys and an Oscar nomination. Besides being a great actor (drama or comedy), he's best friends with Neil Young and Dennis Hopper and has seen it all. He was interviewed on a Wilmington, North Carolina movie set by Craig Edwards who also interviewed Brion James for PV.

L. Q. JONES has been a top character actor since 1954, appearing in classic westerns and war movies by Sam Peckinpah, Don Siegel and Raoul Walsh. He also produced or directed 4 features (including A BOY AND HIS DOG) and was in 3 Elvis movies! Jones, an excellent story teller from Texas, had a lot to say, so he'll be back next issue with part 2. He was interviewed by Justin Humphreys from Lynchburg, Virginia, who also interviewed Royal Dano for PV.

BRUCE GLOVER is back (this is part 2) with more great stories about Hollywood on the set disasters, his long career as a character actor, an acting teacher and artist and his controversial cult star son Crispin. He was interviewed by Anthony Petkovich from San Leandro, CA, who also interviewed Antonio Fargas and Robert Clarke for PV.

I always thought the behind the scenes of Al Adamson's on the fringe filmmaking life would make a great movie. Now his story has a cinematic ending. After being missing for nearly five weeks, his body was discovered in August by police. He had been "entombed in concrete beneath his whirlpool hot tub" in his Indio, CA home. The prime suspect, a red haired contractor from Florida who had been working on (and living in) the house, was soon captured. We were excited to present Adamson's best, most detailed (and it turns out last) interview (by David Konow) in PV #19 and I had a great time talking to Adamson, a friendly and seemingly nice guy at a recent Chiller Convention in NJ.

WOMEN OF THE CAVES— 1,000 YEARS FROM NOW!



He was finishing his UFO movie (which at least 2 PV contributors had worked on) and was looking forward to making more movies after spending time in the real estate business.

To everyone who gave us tapes at conventions or sent in review tapes: We haven't forgotten you. We received a record number of indy features (and shorts) on tape this year (a good sign I think) and it will take a while to watch and review all of them. We could start a whole magazine that would rival Film Threat Video Guide with all these titles. Don't worry - we won't. Why separate coverage of indy or low budget features from more expensive or mainstream major company stuff anyway?

We also want to thank all the readers who have sent in a record number of celebrities reading PV pics, especially Vincent Mizzi, who has continued to take the most and the best. We have enough excellent photos to do a whole magazine of them. Don't worry - we won't. It would be boring as hell, but can you believe some of the people in this issue!?

And let me repeat: Don't call us when looking for video tapes! PV tries to point you in the right direction to locate tapes but we are not a free phone information service. Think for yourself and do your own research. Try contacting any of our advertisers and/or the companies we recommend in the To Avoid Fainting column. Ask for their catalogs (most cost \$ but some are free). If and when we start selling tapes, you'll know about it. And for those of you still looking for our store in the East Village - we closed it years ago!

Watch for the new 32¢ American postage stamps featuring famous newspaper cartoon characters including: Alley Oop, Popeye, Dick Tracy - even Nancy! Oh yeah - about the (all new) PSYCHOTRONIC VIDEO GUIDE from St. Martins : See the inside back cover.

PSYCHOTRONIC® NUMBER 21, 1995

THANKS TO: Dean Stockwell, L. Q. Jones, Bruce Glover, John Waters, Clive Barker, Karen Black, Johnny Ramone, Frank Henenlotter, Roger Corman, Lux Interior, Andrew Klyde, Kent Benjamin, Tom Rainone, Gordon Smith, Richard C. Walls, Jay Schwartz, Keith Shockley, Axel Kuschewatzsky, The Utne Reader, Threat Theatre, Cape Copy Center, SW, VSOM, Sinister Cinema, Shocktoons, Barry Monush, Jerry Ohlinger's, Kevin Clement, Professor Curtis, Chris Ward, Phillip Stevenson and Takao Watanabe.

DEDICATED TO: Al Adamson, The Drexel in Columbus.

COVER: Joseph Green's **THE BRAIN THAT WOULDN'T DIE** (59) filmed in Tarrytown, NY and featuring the head of Virginia Leith (from Cleveland).

HOW ROCK + ROLL NEARLY ENDED

56 **CARL PERKINS** in car accident which causes serious injuries to him (cracked skull) and his 2 brothers.

ELVIS stops playing live shows and becomes a movie star.

57 **LITTLE RICHARD** turns to God.

Hollywood decides that calypso music is the latest fad.

58 **ELVIS** is drafted and sent to Germany.

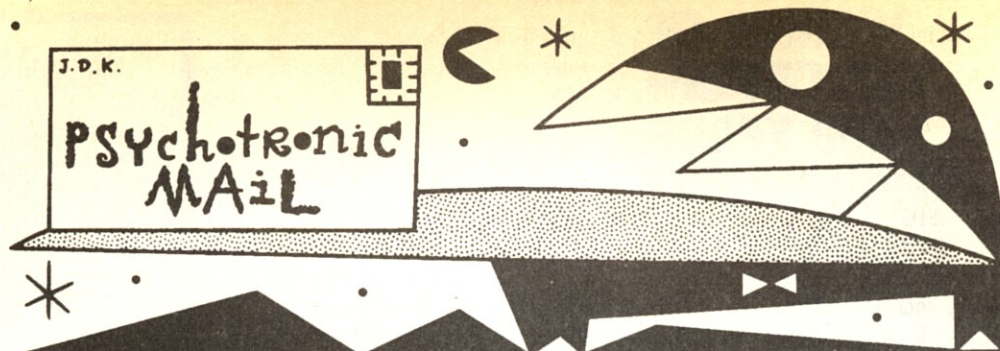
JERRY LEE LEWIS is blacklisted (for marrying his cousin).

59 **BUDDY HOLLY** (and Ritchie Valens and The Big Bopper) die in a plane wreck. **CHUCK BERRY** goes to jail (for violation of the Mann act).

60 **EDDIE COCHRAN** dies (and **GENE VINCENT** is badly injured) in a car crash. Top DJ **ALAN FREED** ("Mr. Rock and Roll") ruined after facing NY grand jury.

Everybody does the **TWIST**.

Note: Richard Nixon was Vice President during all this.



PAPA/BIRD

On Interstate 95 on either side of St. Augustine, Florida, the Ripley's Believe It Or Not Museum has put up giant billboards featuring Papa. - **Fred Stewart (Durham, NC)**

CBC's folksy program ON THE ROAD AGAIN is using (The Rivingtons') The Bird Is The Word as the mood music for its electrifying look at the nesting sanctuaries of the Gaspé Peninsula. - **Michael Will (Montreal)**

A recent episode of DUCKMAN (USA) was called PAPA OOM M.O.W. M.O.W. A TV Guide clipping was sent in by **Jeff McIntosh (Syracuse, NY)**

BRION JAMES

The Brion James piece was long overdue. That guy never stops working and made some excellent movies. Is it just me, or does he look like Edward Bunker (Mr. Blue in RESERVOIR DOGS)? When I saw Walter Hill's (pretty awesome) LONG RIDERS, I thought I'd spotted James in yet another Hill flick before I realized it was Bunker. - **Mathew Goodman (Pinner, Middlesex, UK)**

Fangoria assigned me to cover THE HORROR SHOW and I had a great time talking with Lance Henriksen, Lawrence Tierny and Brion James. James gave me one of those moments that movie journalists pray for. I was watching them shoot the scene in which James was electrocuted. He rose from the chair, roaring, his face bursting, his clothes on fire. He staggered across the room toward Henriksen, then collapsed onto his face on the floor. After (the director) called cut, James saw me out of the corner of his eye and sighed, "It's a living, Bill, it's a living." I love James as an actor, even when he goes too far, and he's a lot of fun to be around. - **Bill Warren (L.A.)**

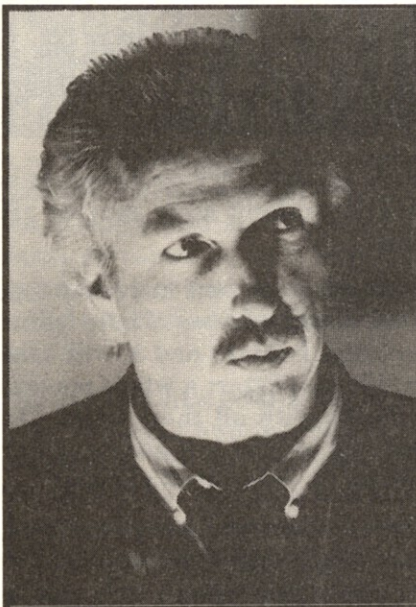
I didn't appreciate the presentation of the Brion James piece. Here's a guy with inside and valid opinions of people like (list of names here) and yet you print his endless dope mea culpa. I mean, good for him, but... - **Hugh Shelton (Centerline, MI)** These movies with James are now on tape: THE LAST RIDE (Hallmark), DOMINION (Turner). Some more recent credits are in THE COMPANION (MCA), VIRTUAL ASSASSIN (Prism), EVIL OBSESSION and SKETCH ARTIST 2.

WILLIAM LUSTIG

I interviewed William Lustig while he was editing HIT LIST. This was for French TV and when the interview was run there, they played a video

trick with the image of Lustig (who was, then at least, overweight, as I am myself) so that he slowly expanded like a balloon and finally burst. My producer friends were horrified to encounter Lustig himself at a Paris film festival the same week. He'd seen the interview and thought what they did was hilarious. He should be directing more. He has a great, basic, Sam Fuller - like approach to action and character and we need more of that these days. I'd be surprised if Quentin Tarantino didn't admire Lustig. - **Bill Warren (L. A.)**

You're telling me the same actor, Leo Rossi, was the cop in RELENTLESS, Manson in MANIAC COP 2 and the rape gang leader in THE ACCUSED? What a chameleon! - **Hugh Shelton (Centerline, MI)**



Brion James in D.O.A.

Many thanks for the interview - I did not expect it to be so extensive. How nice to be between June Wilkinson and Brion James. Joel Soisson was not the director of "Relentless 4." Unfortunately, Spiro Razzatos was not the stunt coordinator on "The Expert." - **William Lustig (W. Hollywood)** Lustig also worked (production) on Argento's INFERNO, which was partially filmed in Manhattan. THE EXPERT (credited to Rick Avery) is available from Orion Video.

JUNE WILKINSON

June has been underutilized by Hollywood but I'm glad to know she's still working. One of her most enduring (thanks to reruns) TV credits was omitted. She appeared on BATMAN during its final season. - **Chris Long (Sparks, NV)**

Who is that girl pictured with June Wilkinson on the Girl Watcher magazine cover? - **Shawn**

Monday (Oklahoma City) Her name is Bonnie Logan. Wilkinson, by the way, was recently voted #4 All Time Glamour Girl in the Glamour Girls newspaper (see Fanzines). Only Marilyn, Jayne, Betty and Bardot received more votes. TWIST ALL NIGHT, starring June and Louis Prima is available from THE FANG on video.

BRUCE GLOVER

Loved the C.C. AND COMPANY stories. Knowing that he improvised his part will warrant giving the film another look. William Smith is over the top and Namath and Ann-Margret provide some laughs. - **Robert Plante (Cary, NC)**

I interviewed James Karen last year and he confirmed Bruce Glover's claim that FRANKENSTEIN MEETS THE SPACE MONSTER was aka Operation San Juan, but emphatically denied it was ever entitled Mars Invades Puerto Rico, as has often been rumored. A close look at a still

reveals that the "high tech" device below Nadir's video monitor is actually a stereo amp, with treble, bass, volume... clearly visible above the dials! - **Stately Wayne Manor (Drexel Hill, PA)** *The photo (Pg. 33) with Andy Devine is from the play Never Too Late.*

REVIEWS

I worked on THE BIRDS II as a production assistant here in the summer of 93. The reason director Rosenthal opted for the Allan Smithee credit was due to the producer's re-editing the movie. The pre credit sequence was added after reshoots in L.A. and they played around with the climactic bird attack, so Rosenthal yanked his name off. - **Craig Edwards (Wilmington, NC)** *The director left his name on HALLOWEEN II, RUSSKIES, BAD BOYS and others.*

I could be mistaken, wouldn't be the first time, but I think China Kantner was the brunette, not the blonde nymphette, in STONED AGE. **Stately Wayne Manor (Drexel Hill, PA)** *Yes and she's the daughter of Grace Slick and Paul Kantner. China was originally named God (!) and appeared on the cover of her parents' Sunfighter LP (71).*

I used to go to school with Jane March (COLOR OF NIGHT), for about 11 years. Her real name is Jane Horwood and she used to cut class to go on modeling assignments for teenage girl magazines. People in Pinner got pretty pissed off when she first became big (with THE LOVER) and started saying how boring Pinner is (it is). The paper once dubbed her "the sinner from Pinner." - **Mathew Goodman (Pinner, Middlesex, UK)**

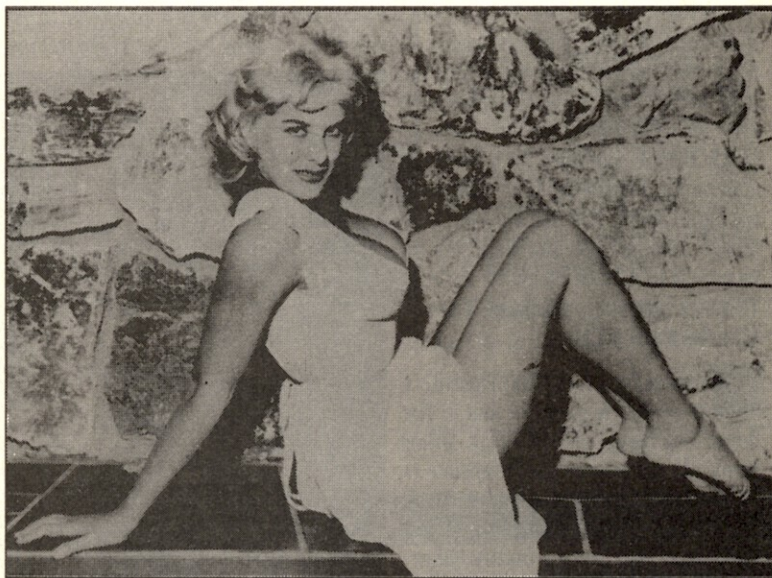
Do keep reviewing animation, the fantastic, horror and sci fi movies. Forget so called nudie cuties and real low budget junk. Nothing burns me more than to shell out \$20 for a movie worth taping over, movies like GOROTICA, ZOMBIE 90, GORGASM, any Coffin Joe movie (I can't believe the positive reviews for this asshole!) and about 75% of the titles from Something Weird. Please be sure to warn your readers as to the quality of the prints as well. - **Tim Eakins (Bellevue, IA)** *PSYCHOTRONIC covers any horror, sci fi or exploitation features and I review features that are new or old, excellent or terrible, expensive or cheap, from big greedy corporations, guys making dupes or created by some idiot with a video camera. Some of the cheapest (and by any standards) worst titles are my favorites. Also, I've never been a fan of any feature length animation (although I love many cartoon shorts) so don't expect animation reviews here. I've been a fan of soft core "adult" movies since I was able to get into the Roxy and Standard theatres in Cleveland as an underage teenager, so I will be reviewing more of those. And I think some of Coffin Joe's earlier movies were way ahead of their time and often brilliant. I do mention if a print is in especially choppy or in worn out condition. I'm glad you like and buy PV but maybe you should be a little more selective when you buy tapes.*

GRAND TOUR a.k.a. DISASTER IN TIME (PV #16) has even another title. Up here its brief theatrical run and subsequent video release were known as TIMESCAPE. At least they had the good grace not to use "Vintage Season," the title of the classic novelette whose great shock ending (screenwriter) David Twohy massacred. God, but he's the worst news science fiction's had in a long time. - **Michael Will (Montreal)** *Incredibly, Twohy (ALIENS 3) has also written the latest ROAD WARRIOR copy and most expensive movie of all time (WATERWORLD).*

THE PIT was first released as MY TEDDY BEAR TOLD ME. Many of the scenes with the teddy bear talking to the kid were cut and the movie was re-edited and re-titled. - **Harold Pfeffer (The Bronx)**

The soundtrack to MASTER OF THE FLYING GUILLOTINE consists of tracks from Tangerine Dream's Rubycon, Kraftwerk's Autobahn and Neu's Neu 2, all German bands. It's the Neu stuff that you referred to as "sounds like industrial music." - **Marc Morris (London)**

Since we mentioned that Kato Kaelin was in (at least) two Fred Olen Ray movies, several newspapers called us for more info. Maybe Fred should take all the scenes and outtakes of Kato, edit in some new scenes and create a new O. J. themed feature. THE JACKALS is actually a remake of the western YELLOW SKY. SORCERESS is aka TEMPTRESS.



June Wilkinson

LONELY HEARTS BANDITS is available from THE FANG. The M.S.S. short films reviewed last issue are by Mathew Samuel Smith.

OBITS

TOM SCHERMAN (54) passed away in February. He made the monster masks for THE INCREDIBLY STRANGE CREATURES... and later worked as an effects technician and model builder on FLESH GORDON, NIGHT TRAIN TO TERROR, VIRUS, AIRPLANE II and others. It's my understanding that his lymphoma was brought on by contact with materials and substances that he used to handle as a matter of course in his work: resins, solvents... I believe the late Steve Patino and Laine Liska also died from prolonged or regular contact with such materials without adequate protection. - **Tim Murphy (S. El Monte, CA)**

Two memorable Iris Adrian roles: She was the brassiest stripper in LADY OF BURLESQUE (43) and the eccentric aunt who gets eaten by leeches in FROGS (72). Tommy Boyce had an on screen appearance with partner Bobby Hart in WHERE ANGELS GO, TROUBLE FOLLOWS (68). Donald Pleasence was evil incarnate in the grotesque domestic drama WEDDING IN WHITE (72), horror hack William Fruet's first and best feature. - **Michael Will (Montreal)**

Jimmy Miller, besides producing the best Stones albums, played drums on some songs, including Happy. He also did an incredible job producing peak-era Motorhead, crystallizing their wall-of-noise into a clear listen. - **Robert Plante (Cary, NC)**

Thanks for another great issue. As an old Castle Of Frankenstein reader, I really appreciate your keeping the tradition going with the obituaries.

- **Dr. C. P. Negri (Morgantown, WV)** *I was an avid C.O.F. reader myself, but I think the obits in Famous Monsters were better and more frequent.*

I always liked Robert Lansing and I believe he played the first lead character killed off during an American TV drama series. I remember on an episode of TWELVE O'CLOCK HIGH, you see a bomber plane falling to earth and then learn that Lansing's character Savage died in the crash. David Wayne was featured in a color 50s driver's ed film I had to sit through. He was a ghost of a motorist flashing back on his own death. - **Hugh Shelton (Centerline, MI)**

As a devoted fan of Shock Theatre from its inception in 64 on Ch 8 in High Point, NC (not Winston-Salem). I spent many a happy Saturday night watching the antics of the good Dr. Paul Bearer until his abrupt departure from the show during the 69/70 season. Shock Theatre continued for a few years after Dr. Paul Bearer left but it was never the same again. His macabre sense of humor breathed life into what was an essentially franchised character on local TV across America. - **Michael Turner (Cooleemee, NC)**

As a devoted fan of PSYCHOTRONIC, I feel it is my duty to point out that in The Bonzo Dog Band (Obits # 19), J. Arthur Rank played gong (the reference is obvious if you think of the Rank Organization's onscreen logo.) And how could you forget Vernon Dudley Bohay-Nowell? - **Lou Santz (Brooklyn)** *VIVIAN STANSHALL also narrated the Tubular Bells album (73) and yes, the picture on pg. 87 was Woody Strode.*

That's John Howard breaking Chuck Connor's sword in the opening of BRANDED. Someone told me that Lionel

Stander did the voice of Buzz Buzzard in the Woody Woodpecker cartoons when his blacklist started. - **Harold Pfeffer (The Bronx)**

OTHER INTERVIEWS

I just want to tell you how much I enjoyed reading PSYCHOTRONIC Video. I also appreciated the article you did on my good friend Cameron Mitchell. He was talented and sensitive, a great person. We all miss him. - **Leo Fong (Stockton, CA)**

Re: Al Adamson (PV #19). On HQV Video, BLAZING STEWARDESSES is called UP LIKE A SHOT! - **Michael R. Pitts (Chesterfield, IN)**

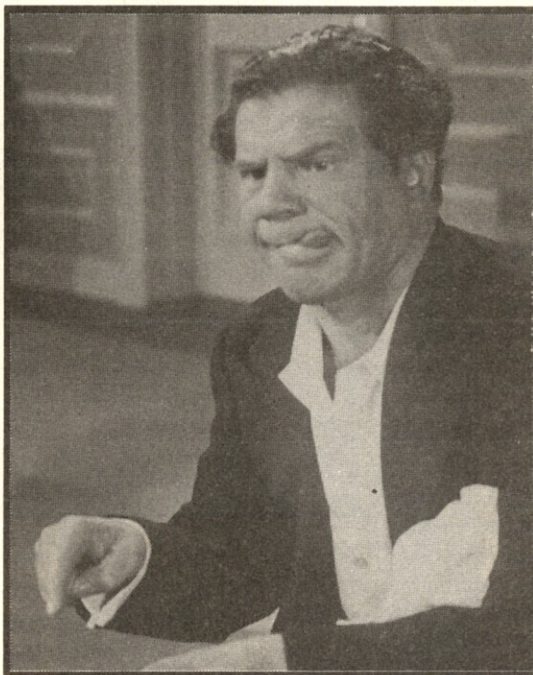
ETC.

As more and more of our character actors are aging, I worry about whether they know how much they are still appreciated by the public when the residual checks aren't coming in anymore. When I think of Stan Laurel dying in impoverished obscurity - Stan Laurel for christsakes! I just caught Don Calfa (RETURN OF THE LIVING DEAD, ZOMBIE CHICKS IN ZOMBIETOWN...) appearing on a court TV program for non payment of his dentist. He told an interviewer he would be getting his pension soon and hoped to pay up then. Keep up the good

work acknowledging the people the Academy of Motion Picture Arts and Sciences never will. - **Jim Garfield (Portland, OR)**

RE: Goldmine's Celebrity Vocals (Books, last issue). It should have read George Wallace Jr. the son of the four term Alabama governor and four time presidential candidate. Gov. Wallace did make records, but they were of the spoken word variety. - **Michael R. Pitts (Chesterfield, IN)**

Something I've wondered about for years: In the PSYCHOTRONIC Encyclopedia, you write that THE MANITU was William Girdler's 9th feature. I only know of (it and) ASYLUM OF SATAN, THREE ON A MEATHOOK, ABBY, SHEBA BABY, GRIZZLY and DAY OF THE ANIMALS. I may be an idiot (!) but I'm kind of obsessed with these elusive 2 films. - **Paul Petroskey (Pittsburgh).** *PROJECT KILL (Paragon Video, 76) stars Leslie Nielsen, Nancy Kwan and Gary Lockwood. It was made in the Philippines. The other title is either ZEBRA KILLER (73) or PANIC CITY (75), a black action movie which may be aka SHEBA BABY. Girdler, from Kentucky, died in a '77 helicopter crash in the Philippines scouting locations for "The Overlords." He was only 31.*



Lionel Stander in GENTLEMAN JOE PALOOKA.

Thanks for running my snapshot of Castle Of Frankenstein alumnus Bob Stewart (PV #19). The caption read "art director." Mr. Stewart would like to set the record straight that he was also the editor of that fine magazine. - **Patrick Lozito (Brooklyn)**

Am wondering what these guys did to get on a wanted poster. Tell me so I don't ever get on the "Hey You" box. - **Brian Teskey (Anchorage, Alaska).** *All of those people (or companies) owe money to this magazine. Some are real pros, changing their company name whenever they get in debt and going on to cheat more people. Whenever someone pays up, officially declares bankruptcy (or dies), their*

name is removed. Meanwhile we are suggesting that these are not people you want to do business with.

Two films I was involved with last summer were topics of discussion in (PV #20). One was shot in July, the other in August - and in both cases, the films were started by one director and finished by another. Bill Lustig is a good friend and a talented man: I wasn't present during the filming of "The Expert," and don't know why he left before completing it. I've never met Larry Cohen - who wrote the original screenplay (then titled "Brute Force") - but respect his work very much, both writing and directing. My understanding is that Mr. Cohen wrote several drafts, fulfilled his contract and moved on. I was then brought in, and over a period of a year, wrote twenty drafts of "Brute Force"/"The Expert," by the end of which time all that was left of Mr. Cohen's screenplay was a few character names and the basic premise; I received sole screenplay credit, and Mr. Cohen elected to take a story credit under a pseudonym. By the way, "The Expert" (as completed by Rick Avery) doesn't completely reflect my scripts, either (particularly the last twenty minutes): but - despite some extensive re-ordering of scenes at odds with my intended structure - it's recognizably my screenplay, and I like the picture well enough to leave my name on it. (I did briefly consider signing it "Max Allan Smithee.")

As for "Mommy," I am indeed both writer and executive producer of that suspense film, and assumed direction at the end of the second week of a four-week shoot. The final week of my shooting consisted primarily of re-shooting material from the first two weeks. The anonymous letter writer, whoever he or she might be, obviously was not on the set during the last two weeks, or he/she wouldn't have accused me of directing by committee. I don't do anything by committee - although I do listen to, and value the opinions of cast, and crew. (The anonymous individual may also not realize how much footage was re-shot). In post-production, I took a hands-on approach - ADR, editing, sound mixing, etc. - which I consider to be a director's responsibility, particularly on a low budget film. In editing, for instance, when utilizing the early footage, I frequently chose to set aside the previous individual's preferred takes in favor of ones that better suited my vision - including partial, "busted" takes that often yielded treasure. Some of my best directing on the film was "after the fact" - minor miracles of reconstructing, deletion and juxtaposition. There is as much



craftiness as craft in a good film edit (our cutter was Phil Dingeldein, who was also the director of photography - my single most valuable creative collaborator of the film). Your anonymous letter writer

accuses me of taking credit where it's not due: I disagree. The bottom line is, after a solid year of good work, I'm as proud of "Mommy" as anything I've ever done. Love your magazine - **Max Allan Collins (Muscatine, IL)** *THE EXPERT* can be seen on cable TV or video and *MOMMY* (featuring Patty McCormack) should be out some time soon.

Did you notice how America paid tribute to the 50th anniversary of V-E Day, the 25th anniversary of the Kent State shootings and the 20th anniversary of the fall of Saigon and completely ignored the 20th anniversary of Moe Howard's death? Where are our priorities?!? - **Mark J. Price (Canton, Ohio)**

Last issues 1/2 pg. *TOMB OF THE GRIMACING GHOUL* ad, unearthed by R. J. Gallentine (L.A.) and was from a Chicago paper.

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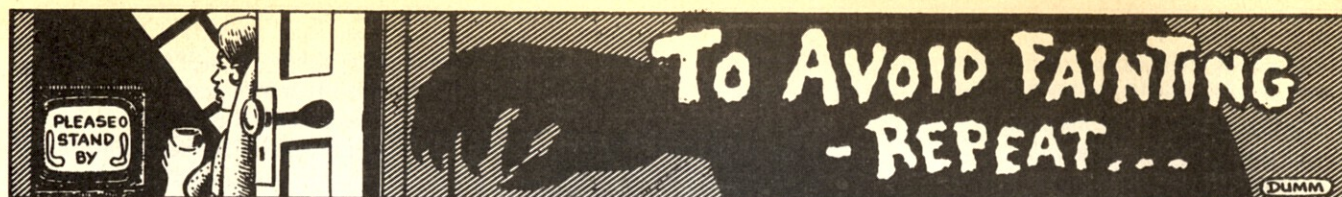
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1/4 PAGE, 3.5 x 5, or 7 x 10 would be proportionate. send michael \$125 by end of July.



KINO is releasing a great Lon Chaney collection. Titles are: Tod Browning's *OUTSIDE THE LAW* (Chaney has 2 roles) and *NOMADS OF THE NORTH* (both 20), *SHADOWS* and *OLIVER TWIST* (both 22), *THE SHOCK* (23) with *THE LIGHT IN THE DARK* (22) and *THE HUNCHBACK OF NOTRE DAME* (23). Also LON CHANEY: *BEHIND THE MASK*, a new 75 min. documentary and a deluxe and a new remastered edition of *THE PHANTOM OF THE OPERA* running 101 minutes and with the 2 strip Technicolor sequence and an orchestra score. More exciting new Kino releases are the 1935 *SHE*, produced by Merian C. Cooper, and James Whale's *THE OLD DARK HOUSE* (32). Both of these are must see items for fans of 30s horror.

Fans of rare early (silent) exploitation films should check out Kino's release of the "white slavery" classic *TRAFFIC IN SOULS* (1913) directed by George Loane Tucker. The low budget movie made 1/2 million dollars when released and led to countless other features about sex and drugs. One of Tucker's last features (he died young) was *THE MIRACLE MAN* (19) which made Lon Chaney a star. Call (212) 629-6880 and ask about Kino's many other silent movie releases.

MCA is releasing 4 more vintage horror movies for the first time. *MURDERS IN THE ZOO* (33) starring Lionel Atwill and Kathleen Burke is the best of the bunch (and the only one from Paramount). The others are *BLACK FRIDAY* (40) with Karloff and Lugosi, *NIGHT MONSTER* (42) with Atwill and Lugosi and *THE BLACK DOOR* (52) starring Karloff and Laughton. 7 Hammer horror movies are now from MCA, many for the first time. They are the excellent vampire movies *BRIDES OF DRACULA* (60) and *KISS OF THE VAMPIRE* (63), two *PSYCHO* inspired thrillers: *PARANOIAC* starring Oliver Reed and *NIGHTMARE* (both 63), *CURSE OF THE WEREWOLF* (61) also starring Reed, *THE PHANTOM OF THE OPERA* (62) starring Herbert Lom and *EVIL OF FRANKENSTEIN* (64) starring Peter Cushing. *KISS* and *PHANTOM* are especially welcome, since most Americans have only seen the tamer, alternate footage network

TV versions. *BRIDES* and *CURSE* are two of the best Hammer releases. *PHANTOM* (letterboxed) and *PARANOIAC* are also available on a double laser disc, as are *KISS* and *NIGHTMARE* (letterboxed).

A new batch of Bob Hope comedies (from MCA) includes *THE BIG BROADCAST OF 1938*. The last of 4 *BIG BROADCAST* movies, it's a no plot comedy with W. C. Fields in two roles, Martha Raye, Dorothy Lamour and Hope making his screen debut. MCA has already

They already had *GODZILLA*, *KING OF THE MONSTERS*, *GODZILLA VS MOTHRA* (formally *THE THING*) and 3 70s *Godzilla* movies.

Orion has a new series of AIP Vincent Price movies priced as low as \$9.98 (EP speed) or \$14.98 (SP). They range from the excellent (*CONQUEROR WORM* and *TOMB OF LIGEIA*), to the OK (*CRY OF THE BANSHEE*, *COMEDY OF TERRORS*) to the ridiculous (both *DR. GOLDFOOT* movies).

TROMA has its own video release company now and along with the expected *TOXIC NUKE* movies they've released or say they will release depraved classics like: *PREACHERMAN*, *THE LOVE THRILL MURDERS*, *CRY UNCLE*, Theodore Gershuny's *SUGAR COOKIES*, Buddy Giovinazzo's *COMBAT SHOCK*, Daniel Boyd's horror anthology *CHILLERS* and Donn Davison (and Fred Olen Ray's) *DEMENTED DEATH FARM MASSACRE*.

Warners is releasing the first three Christopher Lee Fu Manchu movies and three *Dracula* reissues (*DRACULA HAS RISEN FROM THE GRAVE*, *TASTE THE BLOOD OF DRACULA* and *DRACULA A.D.*

1972). Fox Lorber now has these Andrei Tarkovsky Russian movies (all subtitled)- *ANREI RUBLEV*, *SOLARIS*, *STALKER* and *MY NAME IS IVAN*.

The Monkees' movie *HEAD*, written by Jack Nicholson, has been re-issued by Rhino along with the original trailer. They've also released 33 1/3 *REVOLUTIONS PER MONKEE*, a 67 TV special and all 58 *MONKEES* TV episodes as a 20 video box set. MPI has released 4 volumes of *HULLABALOO* and plans to release 8 more. *THE MAKING OF A HARD DAY'S NIGHT* (MPI) is available on VHS or laser disc.

Both of Doris Wishman's notorious Chesty Morgan movies (*DEADLY WEAPONS* and *DOUBLE AGENT*) are available again (this time from Tapeworm Video). You can thank John Waters for including Chesty scenes in *SERIAL MOM*. Martin Scorsese recently presented a theatrical re-release of Bunuel's *BELLE DE JOUR*. He's also presenting (and hosting) a new line of videos from Republic. Titles (so far) are *PURSUED* and *A DOUBLE LIFE* (both 47),



Charles Ruggles and Gail Patrick in *MURDERS IN THE ZOO*.

released other Hope titles, but where are *THE CAT AND THE CANARY* (39) with George Zucco and Gale Sondergaard and *MY FAVORITE BRUNETTE* (47) with Peter Lorre and Lon Chaney Jr. ?! Hope, who grew up in Cleveland, turned 92 (!) this spring. The Carol Lombard collection includes the rare Halperin Brothers' movie *SUPERNATURAL* (33). MCA is also repromoting 13 classic Hitchcock movies at \$14.95 each. They go back as far as *SABOTEUR* (42) and include *PSYCHO* and every Hitchcock feature after it.

PARAMOUNT has 15 Jerry Lewis movies (some with Dean Martin), all now at \$14.95. Some of the more notable ones for PV readers are *THE NUTTY PROFESSOR*, *SCARED STIFF*, *THE DELICATE DELINQUENT* and *ARTISTS AND MODELS*. Meanwhile Paramount's budget line Gateway has added *THE LAST DAYS OF PLANET EARTH*, *RODAN* and *WAR OF THE GARGANTUAS* (starring Russ Tamblyn) to their line of Japanese movies available in EP or SP.

FORCE OF EVIL (48) and Nicholas Ray's JOHNNY GUITAR (54), featuring Scott Brady, John Carradine and Royal Dano.

LASER DISCS:

Columbia/Tri Star has released William Castle's THE TINGLER, BERSERK, 13 GHOSTS and STRAIT-JACKET on laser disc. THE TINGLER is said to include "missing sequences" (the b/w and red bathroom scene) but the 13 GHOSTS gimmick (tinted ghost scenes that you could only see with special glasses) doesn't carry over to the laser release. Each title includes trailers too. Columbia has a Sinbad Collection: SEVENTH VOYAGE OF SINBAD, GOLDEN VOYAGE OF SINBAD and SINBAD AND THE EYE OF THE TIGER, all of course with Ray Harryhausen animation and with additional interviews. COLUMBIA is also releasing laser discs of Hammer's THE REVENGE OF FRANKENSTEIN and THE 27th DAY (57), in which the U.S.S.R. is destroyed by an alien weapon!

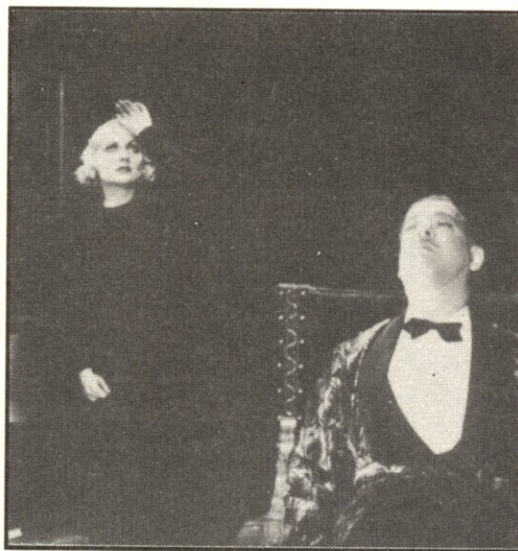
The Roan Group is releasing letterboxed widescreen versions of an unrated director's cut of VIGILANTE (with commentary by director William Lustig, Robert Forster and Fred Williamson). Lustig called to say that this release is a result of his interview in PV #20. Roan also has THE INVISIBLE GHOST with Lugosi and promises the most complete version of MOST DANGEROUS GAME and BRUTE FORCE and NAKED CITY, both by Jules Dassin. HOLLYWOOD CHAINSAW HOOKERS is the first of a series of Fred Olen Ray movies on laser from Roan. All these release include commentary and/or extras.

MCA has a new laser box set of all the Universals WWII era Invisible movies. You get THE INVISIBLE MAN RETURNS (40) starring Vincent Price, THE INVISIBLE WOMAN (41) with Virginia Bruce and John Barrymore, INVISIBLE AGENT (42), with Jon Hall and Peter Lorre, and THE INVISIBLE MAN'S REVENGE (44) with John Carradine. The talented people who created the FX for these movies never could have imagined that people would be freeze framing their work at home over 50 years later! Also from MCA: DARKMAN.

Paramount is releasing a letterboxed version of LES DIABOLIQUES and HANNIE CAULDER (with Raquel Welch and Christopher Lee) on laser. Paul Verhoeven's ROBOCOP from Voyager is an unrated director's cut with commentary and supplements. TARZAN THE APE MAN from 1932 is on laser from MGM. Alex Cox's SID AND NANCY is on laser from Voyager with commentary by the director and stars plus Greill Marcus. Criterion is releasing Goddard's ALPHAVILLE on disc, starring the late, great Eddie Constantine. Image (New Line) has

released THE HOWLING on laser, letterboxed and with deleted scenes and commentary by Joe Dante and several of the stars. Image is also releasing both DR. PHIBES movies on one disc, a letterboxed version of BURN, WITCH BURN and the 1935 SHE.

William Lustig's MANIAC COP (with commentary by Lustig, Larry Cohen, Bruce Campbell and composer Jay Chattaway) is from Elete. They have released a widescreen THX sound collector's edition of TEXAS CHAINSAW MASSACRE plus a Mario Bava double bill of LISA AND THE DEVIL and BARON BLOOD. They have also announced laser versions of Argento's



Carole Lombard in *SUPERNATURAL*.

INFERNO, TENEBRE (UNSANE in America) and PHENOMENA (CREEPERS in America).

Lumivision has an Ed Wood Collection Vol. 2 (GLEN OR GLENDA and BRIDE OF THE MONSTER), a wide screen version of THE HIDDEN with supplemental material, SONGS FOR DRELLA (Lou Reed and John Cale's 89 tribute to Andy Warhol) and Jonathan Demme's Neil Young movie COMPLEX SESSIONS.

Fox has a new special edition disc version of THE DAY THE EARTH STOOD STILL with commentary by director Robert Wise, the script, photos and more. They've also released THE TOWERING INFERNO and THE TWILIGHT ZONE Vol. 3 (15 more original episodes) on disc and have announced a letterboxed version of THE INNOCENTS, one of the best looking horror movies ever.

CATALOGS

THE FANG has a new, illustrated 30 pg. catalog. The Fang's titles are similar to Sinister's (stressing classic horror) but he also has a great selection of rare JD and rock n Roll movies. Box 1012, Floral Park, NY 11002.

MIDNIGHT VIDEO's Catalog #15 (see ad)

is a 48 pg. digest of uncut (mostly Euro) horror tapes with sections for key directors (and cover illos by horror expert Michael Secula). Each title comes with a review and main credits.

SINISTER has a new illustrated 100 pg catalog of titles. Sinister has been around for a long time and they specialize in classic "forgotten horror", sci fi, jungle movies and mysteries. They now also have good sections on silents, martial arts, westerns (30s/40s B westerns and 60s/70s Euro). The main difference between Sinister and companies like VSOM, SW and Threat, is that 95% of Sinister's titles could be shown on any local TV station without cuts. Call (503) 779-6860.

We told you about SOMETHING WEIRD'S great looking (120!) pg. illustrated catalog (\$5 - see ad). Since then, they've added enough new titles (200) to publish a 24 pg. supplement. SW is the place to order nudies, roughies, adults only and exploitation movies (mostly from the 30s to the 70s). They offer special rare tape series presented by Frank Henenlotter (Sexy Shockers), David F. Freidman (Roadshow Rarities) and Johnny Legend (Untamed Video) and have many scene and trailer compilation tapes.

THREAT THEATRE publishes new 32 pg. illustrated catalogs several times a year for \$3 (see ads). Threat specializes in adult Asian and Euro sex and horror movies and create their own series of sampler videos. Threat always seems to dig up the rarest and most depraved movies available. Also see our Book reviews for their shocking and sadistic Sex, Shocks and Sadism.

VIDEO OYSTER is for serious collectors of out of print tapes (in original boxes). The prices can be high but they have a lot of titles and offer 2 different 30 pg. catalog updates (Pearls and Half Shell) that come out several times a year. They're both jammed with new arrivals plus owner Norman's very opinionated and entertaining thoughts about everything wrong with the video industry. Call (212) 989-3300. Also see the CAPE COPY CENTER ads in every issue of PV. They also offer factory boxed out of print tapes at more affordable prices, and specialize in PSYCHOTRONIC appeal titles.

VIDEO SEARCH OF MIAMI (see ad) now has a 60 pg. digest size catalog. Titles are alphabetical, by subject and by director so for the first time you can easily look up the countless titles they offer. VSOM has all types or rare movies (including Euro westerns and recent foreign rock tapes) from all over the world (often subtitled in English for the first time), including brand new releases. They're issuing every movie by Jean Rollin uncut, starting with FASCINATION and LES RAISONS DE LA MOTRE.

PV



OTHER SONS OF KONG

FORBIDDEN ADVENTURE (SW, 37)

This is one of the most extraordinary movies I've ever seen. Said to take place in Cambodia in 1912, it features (excellent) real documentary footage of many rare and strange animals (swarms of bats, giant lizards and pythons...) and masked dancers, cleverly mixed with actors, (British) narration (detailed historical facts to complete nonsense) and incredible and scary nighttime native dance ceremony scenes (from some other movie). All that plus the extremely exploitable fact that this movie is about monkey worship and is loaded with naked women! All safari bearers are topless (black) women. Sometimes parts of them are obscured by weird drawn on branches. We see them walking, sleeping and standing around while the two white explorers blow away endangered species. Eventually a man in a (pretty convincing) orangutan suit carries one woman away and strips her (seen in shadow). There's also a topless (Oriental) princess playing with her pet monkey. Like REVOLT OF THE ZOMBIES (36), the lost city of Angkor Wat is presented as rear projection slides. Millions probably saw this movie over the years, accepted it as reality and never forgot it. The tape is a David F. Friedman Roadshow Rarity.

THE MONSTER WALKS (Shock Tunes, 32) D Frank Strayer, S Robert Ellis, P Cliff Broughton

This slow moving, cheap looking poverty row horror movie has a ridiculous script and some laughable acting but I enjoyed it. It's the usual relatives arrive at an old house during a storm for the reading of the will story but this time the suspects include Yogi, a large chimp in a cage in the basement. The Russian Mischa Auer is very strange as Hans, the violin playing German servant who wears all black. Hans accidentally kills his own mother (Martha Mattox from THE CAT AND THE CANARY) and tries to kill his crippled father. He whips Yogi's cage ("It's all your fault, you shrunken devil!") and ties up the female heiress (Vera Reynolds, who was married to the screenwriter). Snowflake (aka Willie Best, later in THE GHOST BREAKERS) has little to do as Exodus, a nervous, frightened chauffeur, but the movie ends with a gag comparing his uncle to an ape. Strayer also directed THE VAMPIRE BAT (33), CONDEMNED TO LIVE (35), also with Auer, and a number of Blondie comedies. RD #4 Box 136A, Boonton, NJ 07005.



TRACI LORDS

THE NUT HOUSE (Tri Boro, 92) D Rif Coogan (aka Adam Rifkin), S Alan Smithee Jr. + Sr. (Scott Spiegel, Josh Becker), P Brad Wyman, Davis Rothman

(THE NUTTY NUT) This is a very silly, sometimes funny overkill movie (told in flashback) that copies whole sequences from Jerry Lewis movies and Three Stooges shorts. It has some similarities to LUNATICS (PV#14) by Josh Becker. He and original director Scott Spiegel were fired (or walked) and the release was delayed several years. Stephen Kearney is Nathan Nutt, a nice mental patient with multiple personalities who is somehow switched with his mean, rich, corrupt presidential candidate twin brother (Kearney). We see the various personalities (baby, dog, clown, magician...) as Nathan imagines them (not a very good idea) and he sometimes talks to all of them at once. With Amy Yasbeck (the wife), Traci Lords (Miss Tress, the sexy maid), Emil Sitka (butler), Stella Stevens, Constance Towers, Barry Livingston, Catherine Bach, King Moody, Queen Kong and Peter Lupus and the huge Captain Haggerty as asylum attendants.

SKINNER (A-Pix, 1993) D Ivan Nagy, S Paul Hart-Wilden, P Brad Wyman, Jeff Pollon

This is one of the most extreme and tasteless movies I've seen in years. It's also very well done. Dennis (Ted Raimi), moves into a spare room in an old house owned by Carey (Ricki Lake) and her usually absent truck driver husband (David Warshofsky). Dennis, a smiling psycho who works as a janitor, kills hookers, then cuts off and wears their skin and hair. Traci Lords (in her most memorable non-porno role to date) is Heidi, a depressed, deformed morphine addict out to kill Dennis. She has a withered arm and leg and half her face is scarred. She spends time in a sleazy crumbling hotel room being watched by a voyeur neighbor while shooting up and sobbing. In one detailed FX scene, Dennis skins a naked woman's corpse. In the most over the top part, he skins a black man (offscreen) and then walks around in the bloody skin talking in exaggerated black slang. SKINNER has very knowing visual references to PSYCHO, EYES WITHOUT A FACE, CIRCUS OF HORRORS, NAKED KISS, TEXAS CHAINSAW MASSACRE and other horror classics. The music is by Contagion. The convincing FX are by the KNB group. The director (who was born in Hungary) had mostly done minor TV movies but became briefly newsworthy as a boyfriend of Hollywood madame Heidi Fleiss. The publicity

for SKINNER (released this year) centers on Lake, because she's now a TV talk show hostess. The tape we saw claims to be rated R, but it's an NC-17 if anything is.

JAPAN

THE STREETFIGHTER (Video Search, 74) D Shighiro Ozawa, S Koji Takoda, Steve Autres

Sonny Chiba stars as Terry Tsuguri, a vicious, bitter (flashbacks reveal why) half breed killer for hire in this notorious action feature which was the first movie rated X for violence when released (cut) by New Line (with a new title sequence by Jack Sholder). VSOM edited together a composite version with all parts that had been cut out in America (the scenes are letterboxed and undubbed). Tsuguri beats a man and throws him out a window then sells his sister. We see blood spurting, puke, a dagger in an eye, skulls smashed and a throat being ripped out during a big battle in the rain. With Doris Nakajima as the oil heiress Tsurugi is hired to kidnap and Gerard Yamada as the comic relief trainer and cook Ratnose. The music is Morricone style with 70s "wacka wacka" guitar. Scenes from this movie were later used in TRUE ROMANCE (Tarantino is a fan). The shorter Fox Video (75 mins) is easier to find, but you won't get the full impact. STREETFIGHTER II: RETURN OF THE STREETFIGHTER (75), SISTER STREETFIGHTER (76), starring Etsuko Shiomi and STREETFIGHTER'S LAST REVENGE (79) followed and many years later, there was STREETFIGHTER 4.

BLACK LIZARD (Cinevision, 68) D Kinji Fukasaku, S Masashige Narusawa

(KURUTOKAGE) A man (Akihiro Maruyama) stars as The Black Lizard, a female jewel thief. She is a master of disguises and has an island hideaway where she collects "living statues." A detective tries to rescue the kidnapped daughter of a jewel merchant. The controversial Yukio Mishima (who Paul Schrader later made a movie about) is also in the cast. This wild, very 60s and uniquely Japanese movie from the Shochiku company had a successful run in Paris in 84 and was popular at the Thalia in New York. Maruyama is a well known transvestite entertainer in Japan. Director Fukasaku later made more mainstream science fiction disaster features like THE GREEN SLIME, MESSAGE FROM SPACE and VIRUS.

PHIL TUCKER

CAPE CANAVERAL MONSTERS (60) D/S Phil Tucker, P Richard Greer

Aliens (spots of light) take over two bodies that were in a car crash. Soon they've got a secret lab (at Bronson canyon) where they take orders from a voice in a box and the now armless man (Jason Johnson) is running around shooting down Earth rockets with a long awkward bazooka. Katherine Victor (also in many Jerry Warren movies) is the scarred face female alien Nadja who shoots up a woman and puts her in a transmitter. The young scientist hero (Scott Peters) calls his girlfriend (Linda Connell) "Little Monkey." This has lots of science talk like "electric convulse shock therapy," a German scientist and enough bizarre and hilarious situations to be worthy of the director of ROBOT MONSTER. Tucker's next job was to edit KISS ME BABY (PV #19). I

wonder if that movie's director "Lillian Hunt" was actually Tucker?

BROADWAY JUNGLE (SW, 55) P/D/S Phil Tucker

(HOLLYWOOD JUNGLE) Fletcher (Norman Wright), a would be director with a goatee, borrows some production money from "Georgie Boy" Gomez and hires former star Lena Little (June Gilmore). The female assistant "experimental director" helps with casting. Meanwhile, Bruno, a mute killer botches a hit for Georgie Boy (it's all explained on radio announcements). More characters die, Fletcher never gets to make his movie and at the end a black janitor babbles on about something. Pretty damn boring but its loaded with mistakes and the cartoon style wipes and fades were a nice touch. It looks like it was written and filmed in a day or so. Tucker's next was DANCE HALL RACKET. A Johnny Legend Untamed Video.

WHY OLDER WOMEN WANT TEEN LOVERS

TRYST (Suma, 94) D/S Peter Foldy, P Lawrence Applebaum, Jackelyn Giroux

The formally lost teen son (star Johnny La Spada) of a maid (Louise Fletcher) shows up and ends up moving in with the rich dysfunctional couple she works for. He has an affair with the lady of the house (Barbara Carrera). She plans to have her corrupt detective lover (Steve Bond) kill her cold husband (David Warner, who spends most of the movie in a coma) and frame the kid. There's also a jealous girlfriend (Jamie Luner) staying at a motel run by a voyeur photographer Desert Storm vet. It's your basic direct to video erotic film noir attempt. The sex scenes all seem to be cut (its rated R) and its way too long at 101 minutes.

DEEP DOWN (Imperial, 93) D/S John Travers, S Alice

Harrigan, P/oct John Morrissey

Andy, a homeless teen (Chris Young) manages to start sharing an L.A. apartment and easily becomes a victim of a set up as soon as he sees a beautiful neighbor (Tanya Roberts) swimming naked in the pool then being attacked by her crazed, hyper violent killer husband (George Segal). Segal, wearing cowboy boots is ridiculous in this typical erotic thriller. Roberts looks great with her hair short and Young uses a body double (unusual for males) for the two sex scenes with her and for his sex dream. You've got to wonder where all the other tenant are. With Kristopher Tabori as the roommate, Paul LeMat and James Farentino. It's presented by Cassian Elwes. Available R or unrated.

ZUGSMITH

SEX KITTENS GO TO COLLEGE (60) P/D Albert Zugsmith, S Robert Hill

You may be familiar with this silly b/w all star slapstick comedy with Mamie Van Doren as a sexy new college professor but wait until you see the alternate version! Thinko, the large clunky robot dreams that four strippers do routines for him. They get down to G strings and one humps against him. The extraordinary sequence includes the chimp and the midget too. For the record, the cast also includes Marty Milner, Louis Nye, Maila "Vampira" Nurmi as his assistant, John Carradine (he jitterbugs with Mamie), Conway Twitty (he sings about Mamie) and Jackie Coogan. Tuesday Weld and



Sonny Chiba is THE STREET FIGHTER

Mijanou Bardot are in a love triangle with an idiot football star (Woo Woo Grabowski) and Mamie says, "I'm so far out already, I'm on another planet." The rare longer print may have played theatrically in Europe and was aired on the Z Channel (which the B52s did a song about) in L.A. in the 80's.

TWO ROSES AND A GOLDEN ROD (SW, 69) D/S Albert Zugsmith, P Hal Senter

(MENAGE A TROIS) A screenwriter (John Alderman) has a British actress wife (Lisa Grant) with short hair and an exhibitionist virgin stepdaughter. All three think out loud, he types and some of his sex scenes are illustrated. We also see a comic story about an angel watching sin on earth. Meanwhile, the jealous wife invites her lesbian friend to move in for revenge. Most of the dialog is pretty hateful but lines like "For one so round, you're awful square" stand out. There's a lot of psychological agonizing plus nudity and sex. Zugsmith made more adult movies than most realize. THE OUTRAGEOUS UNBELIEVABLE MECHANICAL LOVE MACHINE and VIOLATED! followed. Grant was also in TRADER HORNEE and WILBUR AND THE BABY FACTORY.



PRETTY MAIDS ALL IN A ROW - William Campbell and James Doohan.



several bloody murders and a rape but was filmed like a play and is more concerned with acting than action or shocks. Most of the actors (especially Carr, now a novelist) are excellent in their roles. An insane killer Nam vet shows up for the (surprise) end. The ballad theme is "Death Is A Family Affair." Brownrigg made this drive in movie in East Texas after his DON'T LOOK IN THE BASEMENT. Dimension released it, then M. A. Ripps acquired and retitled it, advertised it as a sequel and made lots of money.

PRETTY MAIDS ALL IN A ROW (71) D Roger Vadim, P/S Gene Roddenberry

Vadim's first American feature, a black social comedy from MGM, was made after his hit BARBARELLA. Rock Hudson is a "hip" married high school psychologist and football coach who advises a virginal kid (John David Carson, very good in a difficult role). Meanwhile "Tiger" (Hudson) is fooling around with his female students and resorts to a series of murders to keep them quiet. Nobody expected this from the creator of STAR TREK and the evil triumphs ending is especially good. Telly Savalas is a police captain

and James "Scotty" Doohan is his partner. With Angie Dickinson as a substitute teacher (who takes her clothes off), Roddy McDowall, Keenan Wynn, William Campbell and starlets including Barbra Leigh, Joanna Cameron, Joy Bang, Brenda Sykes, Margaret Markov, June Fairchild and Aimee Eccles. The lame title song is by the Osmonds.

THE TORMENTORS (TWE, 71) P/D "David B. Eagle"/ David L. Hewitt, P/S/act James Gordon White

(TERMINATORS) Bank robbing American Nazis on motorcycles in Monterey kill a woman. Her fiancé (William Dooley) goes undercover to get evidence but he falls for one of their women. The "Fourth Reich" plans to kill a hippie leader, known as "The Messiah" to gain the support of

"the young people," which leads to a ridiculous hippie vs. Nazi brawl. There's a love in (with live band) and a dream sequence. It's pretty awful and has way too many badly dubbed long conversations in small rooms. Some scenes were added years later and it was first released in 1986 (!). James Craig (REVENGE OF DR. X) is a behind the scenes leader and Anthony Eisley is a cop. Also with Chris Noel and Bruce Kemp. The rock music is by Rudy And The Love Slaves.

THE CAGE (Magnum, 78) D Karen Arthur, S Don Chastain, P Diana Young

(MAFU CAGE, MY SISTER, MY LOVE) You probably know that actress Carol Kane can be pretty interesting and funny, but you've never seen her like this. She's a young woman who grew up in Africa and is obsessed with her "Mafu" (which turns out to be an orangutan). She lives with her astrologist sister (Lee Grant) who works at Griffith Pk. Observatory and is totally nuts. Kane is amazing - yelling, screaming, swearing and doing frenzied native dances (to some excellent African based music). She also keeps James Olson in a cage and does other disturbing things. Also with Will Geer. It's based on a play. Arthur later directed the Jackson 5 and Mia Farrow TV movies.

CRUISE MISSILE (Star Classics, 1978) D Leslie H. Martinson, S Elio Romano, Clark Reynolds, P Ika Panajotovic

70s

CURSE OF THE ALPHA STONE (United, 7-) D Stewart Malleon

A young university professor (Jim Scotlin, who narrates) is an alchemist who lures student subjects to his apartment. He uses hypnotism, potions and smoke from a glowing stone that makes women horny. Despite the title this is a southern sex movie with lots of nudity and rape scenes. The main subjects are a "black fag" (who tries to have sex with a female mannequin) and a blonde lesbian. Most of this is to classical or synth music. With flashbacks and lines like "There's something uncanny about this!" The (out of print) tape was presented by Jeffrey Hogue in the mid 80s.

POOR WHITE TRASH PART 2 (Magnum, 74) P/D S. F. Brownrigg, S Mary Davis

(SCUM OF THE EARTH) After her new husband is killed with an axe, a woman (Nora Moore) flees and ends up trapped with an unbalanced backwoods family. Otis (Gene Ross), a gross backwoods drunk, has sex with his grown daughter Sara (Carmilla Carr), abuses his pregnant wife Emy (Ann Stafford) and berates his idiot son Bo (Charlie Dell). This movie has

Iran/W. Germany/Spain/Italy/U.S. (MISSILE X, TEHERAN INCIDENT) A Soviet missile with neutron bombs is stolen by terrorists. Alex (Peter Graves with white bangs), an American secret agent posing as an embassy man, arrives in Iran and teams up with a Russian agent (Michael Constantine) to sort things out. Graves (or his double) has many fight scenes and one sex scene. The cast includes Curt Jurgens as the Casino owner master criminal, John Carradine as a defector scientist working for him and Karin Schubert as a Russian electronics expert. What makes this routine international adventure movie special is that Ted V. Mikels updated it by adding some awkward, brief and often laughable new scenes and dubbed in dialog to make the story revolve around the Ayatollah Khomeini. Adam West has been listed in the cast but is nowhere to be seen (Martinson also directed the '66 BATMAN movie).

THE FLORIDA CONNECTION (Unicorn, 74) D/S Robert J. Emery, S Bill Whitlock, P/S Massey Creamer

Bad corrupt cops cheat good marijuana dealers in the Everglades. June Wilkinson (!) is a big chested platinum blonde charter pilot with an English accent. She's hired by a hunk dope smuggler in bell bottoms played by her (at the time) football star husband Dan Pastorini. With airboat rides, a dog race, some chases, shootouts, a comic drunk and a (surprise!) ending. Pretty slow going. Bill Thurman, from Larry Buchanan movies, spies for the cops. The producer also made The LEGEND OF BLOOD MOUNTAIN/DEMON HUNTER.

60s - COUNTRY STYLE

MOONSHINE MOUNTAIN (SW, 64) P/D/cine. Herschell Gordon Lewis, S/star Charles Glore

Doug Martin, a country music star (screenwriter Glore aka Chuck Scott), returns to mountain country to research "folk music." He encounters moonshiners with a giant still, a white gospel singing family, a new girlfriend (Bonnie Hinson) and murder. With COLOR ME BLOOD RED star Adam Sorg as the killer, psycho sheriff and actors you'll recognize from 2000 MANIACS. The crude movie was shot in S. Carolina and features every inbred hillbilly cliché imaginable and rape scenes, but from the jokey credits you can see it wasn't to be taken seriously. "White Lightnin'" sung at a barn dance is the musical highlight. Pat Patterson was assistant director and acts. The print is jumpy, the color is washed out and the sound is bad.

WHITE LIGHTNIN ROAD (SW, 65) P/D/S/edit/act Ron Ormond, P June Ormond

Snake (Earle "Snake" Richards) is a low down cheating rural stock car race driver who works for Slick (director Ormond) and makes life hell for rival driver Joe. Arlene Hunter is Ruby, a beautiful blonde hillbilly Marilyn Monroe type. In fact, Hunter, a Playboy centerfold back in '54 had been passed off as Monroe in a famous short nudie film. Other characters are Tim (Tim Ormond), an orphan fan of Joe, Gimp (seen putting on his wooden leg) and the bearded killer Ace. Also with a cat fight (two blondes) and moonshining. The country appeal color movie uses some jazzy music plus the familiar guitar strumming that Ormond had used in several other features. Actual race scenes were filmed in Atlanta. The Ormonds, the south's first family of exploitation movies, returned with THE EXOTIC ONES.

RECENT

FATHERLAND (Warner, 94) D Christopher Menaul, S Stanley

Weiser, Ron Hutchinson, P Frederic Muller, Llenn Kahn

The premise that Germany won WWII and Hitler still rules Europe in 1964 provides a fascinating background for what starts out as a murder mystery. We learn that the fighting with Stalin's USSR still goes on but other events stay the same (Hiroshima stopped Japan and The Beatles are an international hit). Rutger Hauer stars as an SS detective and single dad in Berlin who teams up with an American reporter (Miranda Richardson) and finds out about the big secret (the Holocaust) closely guarded by the Gestapo. This happens just when American president Joseph (!) Kennedy arrives to resume relations with Germany on Hitler's 75th birthday. Also with Rory Jennings as the detective's son, Peter Vaughn, Jean Marsh and Rudolph Fleischer as Hitler. The HBO fantasy/history movie is based on Robert Harris' best selling book. It was shot in Prague.

LOVE AND A .45 (Vidmark, 94) D/S C. M. Talkington, P Darin Scott

Here's another one that tries too hard to be hip, cool and outrageous. It's an awkward comedy with violence, rock music and heavy accents. Gil Bellows (who seems to be imitating Brad Pitt) is Watty, a non violent Texas stick up artist. Renee Zellweger is his blonde girlfriend Starlene and Rory Cochrane is Billy, his crazed partner in crime. After a botched hold up results in a series of murders, they become famous and flee to Mexico. Billy (now with a tattooed bald head) seeks revenge. Peter Fonda (using a voice box) and Anne Wedgeworth play hippie parents. Also with Jeffrey Combs, Jack Nance and Wiley Wiggins (also in DAZED AND CONFUSED with Cochrane, also made around Austin). The Sony soundtrack was scored by Tom Verlaine and features The Butthole Surfers, Jesus And Mary Chain, The Meat Puppets and Johnny Cash (Ring Of Fire).

THE SECRET LIFE - JEFFREY DAHMER (Magnum, 93) P/D/music David R. Bowen, P/S/star Carl Crew

Here's a surprisingly well done, serious look at one of America's worst and most horrifying serial killers. We see how the soft spoken young Dahmer started killing in Bath Township, Ohio, then later gets better at it in Milwaukee (it was filmed in California though). He lures males to his apartment,

offering money to pose for polaroid pictures, drugs them, kills them and dismembers the bodies. The victims are black, white, gay and straight. Dahmer, who goes on probation for sex with a minor, conducts horrifying "zombie experiments," fondles skulls and feeds human meatloaf to some victims. This all unfolds in a series of flashbacks. Dahmer (seen here wearing a SHE DEVILS ON WHEELS T shirt) was convicted of killing 17 people, and was murdered in jail in Dec. of '94. This is a strong indictment against the Milwaukee police department and would make a great double bill with the recent COMRADE X about Russia's worst recent serial killer.

SENSATION (Col, 94) D Briant Grant, S Doug Wallace, P John Morrissey

Former MTV dj Kari Wuhrer (who seems to have had breast implants) stars as a college art student with psychic senses who becomes a willing and paid paranormal experiment subject for a doctor (Eric Roberts). She moves into a murdered woman's apartment (Polanski's THE TENANT is mentioned) in his building, falls for him and has frequent sex scene flashes. Everyone in the cast is a murder suspect. It's a better than average erotic thriller with arty cinematography. Claire Stansfield is featured in sex scenes, Ron Perlman is a morbid cop, Tracy Needham is the student best friend, Paul LeMat is a

☆ **45 RPM
RECORD**

The two top songs from "MOONSHINE MOUNTAIN" are here, recorded by The Catalinas. Make a deal with a nearby record store, or sell 'em at your candy counter. Order some extra ones for local disc-jockeys—they'll be glad to play these exciting tunes!



SIDE 1: "Love That White Lightnin'!"
SIDE 2: "Theme From 'Moonshine Mountain' "

voyeur landlord and Ed Begly Jr. shows up as a masher in a bar.

DREAM LOVER (Polygram, 95) D/S Nicholas Kazan, P Sigurjon Sighvattson, Wallis Nicita, Lauren Lloyd

James Spader, a wealthy, recently divorced architect (who has nightmares about clowns) marries Lena (Madchen Amick). In a switch on the many movies with a husband trying to drive his wife insane, he discovers that everything he knows about Lena is false and she's successfully been plotting to take everything he has. Her shrink has him arrested and sent to an asylum. The dialogue is good and it's interesting to see this guy try and get out of his impossible situation. With Larry Miller, Bess Armstrong, Kathleen York, Frederic Lehne and Clyde Kusatsu. The first time director is the son of Elia Kazan

SHRUNKEN HEADS (Par, 94) D Richard Elfman, S Mathew Bright, P Charles Band

It's by the director of FORBIDDEN ZONE and the writer of GUN CRAZY (the Drew Barrymore one) but I guess uniquely awful is the best description. Three kids on a vacant cliché New York street set are killed by young hoodlums and are brought back as floating, spinning, glowing zombie-like heads by a former Haitian Ton Ton Macoute cop (Julius Harris). A scene with video store owners perishing in a bus crash is inspired, the rest is nearly unwatchable. Aeryk Egan stars as Tommy, with Becky Herbst as the cute girl who falls for him and Meg Foster as a dyke gangster with a bimbo girlfriend. With music by Richard Band and a theme by Danny Elfman.

HAUNTED SYMPHONY (New Horizons, 93) D David Tausik, S Tara McCann, Beverly Gray, David Hartwell, P Roger Corman

A baron is drawn and quartered after writing a "haunted symphony" (and strangling a topless hooker with a piano wire). Years later he possesses a choir master (Ben Cross) who has arrived at his French chateau to teach his great niece Gabrielle (Jennifer Burns). Gabrielle is then possessed by the Baron's mistress (Beverly Garland), now a housekeeper/witch. Cross is whipped in a dungeon, kills people, has nightmares and has a sex scene with Burns. It's interesting to see Garland working for Corman after all these years (she starred in 5 of his 50s movies) and the 60-something actress is the only lead who can act in this movie, which was filmed in Romania. With Douglas Wert as the jealous fiance and David McCallum in flashbacks from THE HAUNTING OF MORELLA.

SHANNON WHIRRY

LADY IN WAITING (A Vision, 94) D Fred Gallo, S Dennis Manuel, P Phil Mittleman, Brend K. Lyle

Michael Nouri is a divorced L. A. police detective searching for a psycho who strangles hookers. He becomes involved with Shannon Whirry and becomes a suspect when the rich corporate lawyer (his ex wife's husband) for all of the victims is killed. There's more talk than anything but sex scenes include one shower fuck for Whirry and an opening scene non star orgy leading to a murder. With Robert Costanzo as the cop partner (he plays the same role in RELENTLESS 3), Meg Foster as a madame (she plays the same role in the recent UNDERCOVER), William Devane as the cop boss, Crystal Chappell and Karen Kopins. Available R or unrated.

THE GRANNY (Warner Vision, 95) D/S/act Luca Bercovici, P Sam Bernard, Nathan Zawavi

The director of GHOULIES and ROCKULA returns with this idiotic black comedy. Shannon Whirry is Kelly, a "plain" outcast (she wears glasses) who selflessly cares for her rich old wrestling fan granny (Stella Stevens). When obnoxious, hateful relatives arrive at the house for Thanksgiving, Stevens becomes a wisecracking supernatural killer ("The bitch is back!") thanks to an elixir from an exorcist (the director). While a granddaughter (with silicone breasts) is having sex with her uncle, she turns into Stevens, castrates the man and throws away his dick. Remember way back when John

Waters did this kind of stuff in underground movies? We live in different times. The comic acting is awful, the morphing FX are mediocre and Whirry (the only one who doesn't act like she was in an amateur play) only takes her clothes off once. With Sandy Gelberg and Anthony Hickox.

GUNNAR HANSEN

MOSQUITO (Hemdale, 94) D/S Gary Jones, S Steve Hodge, P Dave Thiry

(BLOOD FEVER, NIGHTSWARM) This is clearly the winner in the new giant bug movie contest (SKEETER and TICKS were reviewed last issue) and is one of the most enjoyable horror movies in recent memory. Giant killer mosquitoes (the result of sucking blood from a dead alien) wipe out nearly everyone at a campsite (dried up bodies are everywhere). A young couple (Rachel Loisel and Tim Lovelace) end up battling swarms of bugs with a (black) government agent (Steve Dixon), a violent criminal (Gunnar Hansen) in army gear and an assistant park ranger (Ron Asheton). It starts out silly but gets serious and exciting. The FX (models and stop motion animation) are often excellent and there are unobtrusive nods to TEXAS CHAINSAW, NOTLD and THE EVIL DEAD. Asheton (a long time fan of horror



FREAKSHOW - Shannon Michelle Parsons

movies and The Ghoul show) was guitarist for The Stooges. He's likable in a major acting role, provides some comic relief and even plays great guitar (with The Shemps!) over the end titles. At one point he says, "Man, the late show doesn't get any better than this!" MOSQUITO was directed near Detroit by an FX guy who had worked on Sam Raimi features. Josh Becker has a small role.

FREAKSHOW (95) P/D/S Paul Talbot, D/S William Cooke

Gunnar Hansen is The Freakmaster, introducing 4 horror tales to a skeptical young guy and his new girlfriend in a side show tent. A guy is punished by a sneering witch for driving her sister to suicide. A kid is adopted by hillbilly cannibals. One time Hammer starlet Veronica Carlson (still looking great) stars in a 19th century tale about a magician with a mummy and an overage grocery boy agrees to exchange bodies with a former side show attraction called Lyman The Unspeakable. Most of these tales are too long and have too much talking but some have good payoffs plus nightmares, flashbacks, some gore and a topless dancer. Talbot and Cooke also made the anthology CAMPFIRE TALES (PV #12), also in South Carolina and also with Hansen.

CHRISTINA FULTON

GIRL WITH THE HUNGRY EYES (Col., 93) D/S John Jacobs, P Michael and Seth Kastenbaum

Christina Fulton (she played Nico in THE DOORS) really emotes in a very theatrical way as Louisa, a white faced vampire with long teeth and bulging eyeballs, existing in the South Beach Miami hotel that she had hanged herself in back in the 30s. She can read the minds of her victims (we hear their thoughts) and works part time as a model for Carlos (Isaac Turner), a photographer in debt to Hispanic gangsters. An irritating, hard to understand altered male voice tells her what to do. It's based on a short story by Fritz Leiber and would have made a good short movie. It has one bloody sex scene and some other brief sex scenes and Louisa dances with a decapitated head, but mostly it looks like a MIAMI VICE episode without any action. The executive producers were Cassian Elwes and David Niven Jr.

HARD DRIVE (Triboro, 93) D/S James Merendino, P/star Leo Damian, P/act Michael Kastenbaum

Leo Damian (from GHOSTS CAN'T DO IT with Bo Derek) stars as an idle rich former child star who is blackmailed (by Matt McCoy) and set up for a murder after communicating with his fantasy woman on his computer. He relates a series of sex flashbacks, dreams and fantasies to a cop (Edward Albert). He remembers things like his naked mother masturbating in the tub



Chen and Lambert in THE HUNTED

and his later suicide attempt. Fun stuff - huh? Co-star Christina Fulton is featured in the main fantasy fuck scene. Also with Belinda Waymouth, Stella Stevens and Spice Williams. I guess this was the R version.

STECKLER RARITIES

WILD ONES ON WHEELS (Sinister, 62) P/D Rudolph Cusumano, S Eugene Pollack

(DRIVERS TO HELL) Duke, is released from jail (old prison movie stock footage is used here) and heads for a remote diner and motel to reclaim his loot and girlfriend Hazel (Francine York). Hazel runs the place with her "gimpy" brother. Meanwhile a gang led by King Tut (Edmund Tontini) shows up in three jeeps and a convertible driven by Preacher (Ray Dennis Steckler, also the cinematographer). This movie is pretty dull despite Steckler jive talking and York seen topless (from the back). Characters talk a lot, fight, have a deadly chickie run and one is "tortured" with a small lizard. The b/w feature wasn't released until 67. York also starred in the even cheaper SECRET FILE: HOLLYWOOD by the same producer.

SCREAM OF THE BUTTERFLY (SW, 65) D Ebar Lobato, S Alan

J. Smith, P Howard Veit

Much of this b/w adults only movie is flashbacks showing what led to the murder of blonde Marla (Nelida Lobato). She marries an extremely dumb rich guy with a butch haircut, has an affair and plots her husband's death. Her lover turns out to be a bi-sexual con man. Marla is seen in a bikini, dancing on a table, in a bubble bath (twice) and in long slow motion topless scenes. Meanwhile the D. A. and his assistant have some great cynical dialogue. I don't think Ebar and Nelida Lobato ever made another movie but they should be remembered for this one. It was shot by Ray Dennis Steckler in Las Vegas. Originally from Emerson Films (CREATION OF THE HUMANOIDS, MANOS, HANDS OF FATE). The tape (a great print) is introduced by Johnny Legend.

LAMBERT IS EVERYWHERE

THE HUNTED (MCA, 95) D/S J. F. Lawton, P John Davis, Gary W. Goldstein

Christopher Lambert is an American businessman in Tokyo who becomes caught in the middle of a centuries old feud and is the prime target of a group of modern ninja assassins led by John Lone and Mara Shimada. Yoshido Harada (the real star and the best part of the movie) is a heroic samurai also with a faithful female partner (Yoko Shimada from the SHOGUN miniseries) and with an island training retreat. The best of many sword fighting scenes take place on a speeding bullet train where many passengers are slaughtered. Joan Chen dies early (after a night on the town and a sexy but discrete hot tub sex scene) but shows up in some psychedelic flashbacks. Lambert spends much of the movie in a daze but trains and becomes an instant master at the end. Director Lawton wrote UNDER SIEGE. Most of this impressive movie was actually shot in Vancouver, but you'd never know it.

THE ROAD KILLERS (Live, 93) D Deran Sarafian, S Tedi Sarafian, P John Flock, Lance Hool

Craig Sheffer (looking like a young Don Stroud) is a seriously demented young killer in the Arizona desert with his girlfriend (Adrienne Shelly) and two followers. They terrorize a family on a road trip and kidnap the teen daughter (Michele Forbes). The always impressive David Arquette has been convinced he's an idiot savant and Josh Brolin is the only one with a conscience. Top billed Christopher Lambert has the avenging dad role (shades of Dana Andrews in HOT RODS TO HELL!). With Christopher McDonald (also in KALIFORNIA) as a surprise character. The Miramax feature went direct to video. Sarafian, who can be counted on for over the top cheap thrills, followed with GUNMEN (94), also with Lambert (and Mario Van Peebles) and TERMINAL VELOCITY (95). His father, Richard Sarafian (who directed VANISHING POINT back in '71) has a small role.

ZOLTAN SPENCER

SISTERS IN LEATHER (SW, 1969) P/D "Spence Crilly"/Zoltan G. Spencer

A man (who resembles Liam Neeson) is blackmailed by female bikers after he has sex in a convertible with a "teenage sexpot." Butch, Dolly and Billie then take his wife Mary (nudie movie regular Kathy Williams) on a picnic and enjoy some nude motorcycle riding and outdoor lovemaking. The husband finds some male bikers and they try and save Mary from "becoming a dyke." Its no FASTER PUSSYCAT, but the b/w adults only movie is pretty outrageous and delivers with the nudity. Pat Barrington co-stars. The music is a trio doing jazz and some psychedelic music.

TERROR AT ORGY CASTLE (SW, 71) D Zoltan G. Spencer, P/cine Manuel S. Conde

Tourists Bill and Lisa arrive at a castle owned by the countess Dominova, who at one point turns into a count and has sex with two women. Two succubuses entertain Bill in bed while his wife sleeps. Later, two more naked

women take care of Bill while he's tied up to a cross and Lisa is the center of a black mass orgy with men in goat heads. Everyone is naked a lot and the frequent soft core sex scenes are pretty explicit and borderline X. A shocking gore scene with rats turns out to be a gag but the magic is presented as being real. Everything is narrated (some of the dialog is missing). The music starts with spooky organ, gets bluesy for sex scenes then becomes psychedelic. You'd swear this movie was European but it's from California. The impressive sets are the same ones that were used in *BLOOD OF DRACULA'S CASTLE* and *GALLERY OF HORROR* (both featuring John Carradine)! *TERROR* was made back to back with Spencer's *HAND OF PLEASURE*. Both are Frank Henenlotter Sexy Shocker releases.

HOOPER/ENGLUND

THE MANGLER (New Line, 93) D/S Tobe Hooper, S Stephen Brooks, P Anant Singh

This Stephen King short story adaptation is better than *GRAVEYARD SHIFT*, but that's not saying much. Both are set in a small New England towns and are dark, dreary and very confusing. Ted Levine (the best actor here) stars as a depressed cop trying to find out how and why a big old industrial laundry pressing machine is grinding up local workers to bloody pulp. Robert Englund is the crippled, heartless dirty old man, sweat shop owner with a voice box and an eye patch. With gore scenes, an animated creature and a possessed refrigerator. Also with Vanessa Pike, Lisa Morris and Daniel Martmor as a psychic. The U.S./Israel production was shot in S. Africa (probably back to back with *NIGHT TERRORS*, knowing executive producer Harry Allan Towers) just as the government there was changing. We saw this (rated R) in a theatre (lucky us) but the tape is unrated and, I imagine, gorier.



THE MANGLER - Robert Englund and Lisa Morris

TOBE HOOPER'S NIGHT TERRORS (Cannon, 93) D Tobe Hooper, S Daniel Martmor, P Harry Allan Towers

(TOBE HOOPER'S NIGHTMARES) Incredibly, here we have a tamer and inferior version of Jesus Franco's *EUGENIE - THE STORY OF HER JOURNEY INTO PERVERSION*. Blonde American teen Eugenie (Zoe Thrilling from *NIGHT OF THE DEMONS 2*), in Egypt with her archeologist father, is led astray by the rich, decadent Sabrina (Alona Kimhi), takes a Bedouin lover and ends up drugged and chained up in a torture chamber. Turns out the deviant dad (William Finley) is in on the plot. Robert Englund appears in frequent and senseless flashbacks, ranting as DeSade in a French prison and as the present day Chevalier. With many nightmare sequences and a decapitation. Chandra West plays Eugenie's best friend. We saw this one (with Japanese subtitles and censored nudity) but it's out in America now (where nudity is usually simply edited out for R ratings). Towers also produced Franco's *JUSTINE* (68) with Klaus Kinski as DeSade. Franco also made *EUGENIE* (69) and several others (some porno) based on DeSade.

MORE RECENT

ICE CREAM MAN (A Pix, 94) P/D Norman Apstein, S David Dobkin

It's great that Clint Howard is starring in a horror movie for the first time since *EVILSPEAK* (82), but this brainless comedy filled with flashbacks and nightmare sequences is pretty awful. Gregory (Howard) is a geeky, wisecracking, childlike former mental patient ice cream truck man who

kidnaps some children and kills their parents. He sells ice cream infested with rats, roaches and body parts and does cartoonish things like putting the decapitated head of David Naughton on a giant cone. Things get bloody but never realistic. With Jan-Michael Vincent as a cop ("There's something weird going on here."), Olivia Hussey as the crazed landlady, Sandahl Bergman, David Warner, Lee Majors III and Steve Garvey. If you thought any of these actors must have appeared in the worst movies of their careers already - think again.

HONG KONG 97 (Vidmark, 94) D Albert Pyun, S Randall Fontana, P Gary Schmoeler, Tom Karnowsky

Making a movie about when Hong Kong is taken back by China is a great idea, but this is just brainless action with lots of slo-mo shooting and some slo-mo sex. Robert Patrick stars as a hitman hired to kill some commie officials who goes on the run. With Minh-Na Wen (*JOY LUCK CLUB*) as his ex-girlfriend, Selena Mangh (for nude scenes), Brion James (with a Brit accent), Andrew Divoff and Tim Thomerson. It was filmed mostly in the Philippines.

DARK FUTURE (Dead Alive, 94) P/D Greydon Clark, S David Reskin, P Dan Slider

Abusive human looking killer cyborgs in orange jumpsuits go to a 1930s style club in the Forbidden Zone for sex with women forced to be whores there. Babies are forbidden and troublemakers are killed with laser guns. A bartender (Darby Hinton from Andy Sidaris movies) becomes a naive revolutionary and takes a large elevator (actually in a subway) up out of the zone to find out who rules from some huge palaces. The many fight scenes are terrible and the only good ideas were ripped off from *THX-1138*. It was filmed in Russia using actual palaces, the FX are by

David Hewitt and the cinematographer is Nicholas Von Sternberg. With Andria Mann and Len Donato.

THE FEAR (Apix, 95) D Vincent Roberts, S Ron Ford, P Richard Brandes

Members of an encounter group at a remote summer house experience angst, depression, fear and talk a lot. There is no action, nudity or sex in this strange movie but it manages to deal with heroin addiction, rape, death and incest. One part takes place at a nearby Santa's Village amusement park. Oh, and there's a mysterious old fashioned wooden mannequin (Erick Weiss) that's a symbol of the past for the main character (Eddie Bowz) who has childhood flashbacks. Vince Edwards is an uncle who shows up with a Swedish girlfriend (Monique Mannon). Also with Ann Turkel (where has she been?), Darin Heames as an odd character with dreadlocks, Anna Karin and Wes Craven as a psychology professor who talks too much in the prologue. FX are by John Carl Beuchler and the Warlock Records soundtrack features groups like Gravediggaz and Esham. Screenwriter Ford is also in *ILL MET BY MOONLIGHT* (PV #19)

DARK SIDE OF GENIUS (Par., 94) D/cin. Phedon Papamichael, S Frederic J. Stroppel, P Ray Haboush

Brent Fraser (*WILD ORCHID 2*) is Julian Johns (clever name, huh?), a long haired L.A. artist, back after years in an asylum for killing his model. A British art reviewer (Fiona Hughes from *STAYING ALIVE*) falls in love with him anyway and while her life seems to be in danger we find out what really happened. One nightmare scene is copied from *SANTA SANGRE*. The support cast is interesting: Moon Zappa, Patrick Bauchau, Seymour Cassell and Glen

Shaduk. Too bad Fraser is so awful in the complex role and the music is so dreary and over serious. Tina Cote plays the model and has nude scenes.

HELLBOUND (Warner, 93) D Aaron Norris, S Brent Friedman, Donald C. Thompson, P Anthony Ridio, Dean Ferrandini

Chicago cop Sgt. Shatner (Chuck Norris) and his black comic relief sidekick (Calvin Levels) with Rasta hair go to Israel to track down the immortal Prosatanos (Christopher Neame). The long haired Satanist posing as a professor has an echo voice, hides out in a crypt and rips some hearts out, but this sad movie from Cannon is more concerned with a "cute" pickpocket kid and recurring comedy bits than horror or action. With Sheree J. Wilson, also on Norris' WALKER: TEXAS RANGER series.

NIGHTMARE (New Horizons, 91) D John Pasquin, S John Robert Bensink, Rick Husky, P Graham Cottle

(DON'T TOUCH MY DAUGHTER) This PG13 made for TV movie copies parts of CAPE FEAR. Jonathan Banks is a relentless, disgusting child molester suspect who threatens a divorced math teacher mom (star Victoria Principal, also an executive producer). He had briefly kidnapped her 11 year old (Danielle Harris from the HALLOWEEN sequels). A Lt. (Paul Sorvino) tries to help but the system fails again and mom confronts the psycho on her own. Also with Gregg Henry and Christine Healey.

CABIN BOY (Touchstone, 94) D/S Adam Resnik, P Tim Burton, Denise Di Novi

Chris Elliot stars as Nathaniel, a geeky obnoxious rich British "fancy lad" who always asks for the trouble he gets into. He accidentally ends up on the "Filthy Whore," a fishing sail boat. Like ED WOOD, this odd fantasy comedy (set in several time periods at once) would never have been made if it wasn't for the clout of Burton. Melora Walters co-stars, Brion James and Brian-Doyle

Murray are shipmates and Andy Richter from CONAN O'BRIEN is the original cabin boy. Fantasy roles are played by Ann Magnuson (the six armed Kali), Russ Tamblyn (the half shark man) and Ricki Lake (ship's figurehead). With some Harryhausen type animation (including an ice monster and a talking cupcake during a hallucination scene), Bob Elliot (the star's real life father) and David Letterman. The Touchstone release is PG-13.

BOOKWALTER

OZONE (Tempe, 93) P/D/cine/edit/act J. R. Bookwalter, S David Wagner

Eddie Bone (James Black, who they say once played for the Cleveland Browns) is a cop who is stuck with a syringe by a drug dealer. Seems like nearly everyone is becoming some kind of zombie led by a pig face creature. Eddie and a woman mutate and produce a baby monster. The most ridiculous scene has the hero forced to battle another black man gladiator style. Unlike most of the then 27 year old director's efforts, this is imaginative (if not exactly coherent) and the FX are more sci fi than gore. There's also some minimal morphing in a nightmare sequence. The creators of THE KILLER NERD also appear as mutants. Filmed around Akron.

HUMANOIDS FROM ATLANTIS (Tempe, 92) P/D/edit/act J. R. Bookwalter, S Lloyd Turner

This made in small town Ohio spoof goes out of its way to resemble one of the Larry Buchanan AIP TV movies and is overloaded with self promoting in-jokes and references. A would be filmmaker (James L. Edwards) and his girlfriend find a man in a suit sea monster. Although it seems even cheaper than Bookwalter's "serious" shot on video releases, the characters are likeable and I actually sorta enjoyed watching it. David DeCoteau was the executive producer. Tempe is at (216) 628-1950.

PV

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VHS copies of these tapes (originals with boxes preferred if possible): BRITISH ROCK - LEGENDS OF PUNK AND NEW WAVE (Vestron), BUZZCOCKS PLAYBACK, DAYTONA BEACH WEEKEND (65), DISK-O-TEK HOLLIDAY (66), GIRLS ON THE BEACH (65), LADIES AND GENTLEMEN, THE FABULOUS STAINS (81), MONTEREY POP (Sony), RESIDENTS - Video Voodoo (Ralph), SIOUXSIE AND THE BANSHEES - Once Upon A Time (Sony).

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RARE MIRRORS 45!



"Shirley" b/w "She Smiled Wild" (Hearthan 105). 9 minutes of pre-punk (75) Velvet Underground influenced Cleveland music released on Pere Ubu's Hearthan label! Not a bootleg or repressing! These records were discovered in a secret waterproof vault under Lake Erie!

Read about Mirrors in FROM THE VELVETS TO THE VOIDOIDS (Penguin) by Clinton Heylin and ENGLAND'S DREAMING (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

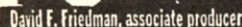
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MONSTERS AMONG US (\$19.95) Michael Pierce

There have been some books in the past that chronicled monster magazines, but this is the largest (169 pgs.), best looking, most complete and it includes a 6 pg. color foldout with every Famous Monsters Of Filmland cover. It's not perfect (especially in the foreign zine section), numbers obscure the corners of the covers (irritating) and you could quibble with the suggested prices (Pierce sells collectable zines), but anyone who loves horror and sci fi movie publications (new and old, well known and obscure) will love feasting their eyes on the 100s of covers. It even features the first 18 issues of PSYCHOTRONIC and those little cover reproductions look great to me. We are offering this book. See pg 23.

BIZARRE SINEMA! - SEXPLOITATION FILMMAKERS (Glittering Images) Riccardo Morrocchi, Stefano Piselli

The Glittering Images guys have topped even their best earlier books with this big 160 pg. volume on old soft core, adults only exploitation movies. Chapters cover the films of Russ Meyer, David F. Friedman, H. G. Lewis, Doris Wishman, Robert Frost, A. C. Stephens and Harry Novak and his Boxoffice Int.(with filmographies). The many, many pictures (featuring Rene Bond, Uschi, Marsha Jordan, Haji, Chesty Morgan, Dyanne Thorne and other naked cult actresses...) couldn't be better (some are frame blowups) and many are in color (as are many of the rare posters). The forward is by David F. Friedman. In English, Italian and French.

THEY FOUGHT IN THE CREATURE FEATURES (McFarland, \$38.50) Tom Weaver

The 4th McFarland compilation of Weaver's interviews covers 21 actors (all with complete filmographies), art director and director Eugene Lourie (GORGO) and swimming stuntman Ricou Browning. This volume is heavy on stars of Black Lagoon movies (John Agar, Julie Adams, Richard Denning, Lori Nelson, Jeff Morrow and Rex Reason).

Others actors range from the famous (Lloyd Bridges and Jane Wyatt) to Jeanne Bates (a Columbia 40s starlet who recently starred as a cannibal in MOM) and George Wallace (RADAR MEN FROM THE MOON). Some other good ones are Turhan Bey, William Schallert, Billy Benedict and John Archer. Most interviews were originally in Starlog, although these versions are usually more complete. 318 pgs. Box 611, Jefferson, N. Carolina 28640

MARIO BAVA (Editions de Cefal) J.-Louis Leutrat

It's in French, but this is a great looking book covering Italian director Bava's life and all of his movies in three sections. The 16 pg. middle part is all beautiful posters (many in color) featuring stars like Christopher Lee, Telly Savalas, John Phillip Law and Elke Sommer. The book was backed by Cinemateque Francais and contributors include Luca Balbo and the late Alan Upchurch. 160 pgs. Boulevard Frere-Orban, 31, B-4000, Liege, France



One of the many magazines in MONSTERS AMONG US.

FUNERAL PARTY (The Horror Society, \$15)

Horror of all types is explored in this compilation of fiction (Buddy Giovinazzo, Marlene Leach...), art (Stephen Kasner, Kevin Mitchell...), interviews (The Torture King, Chas Balun...) some movie reviews and comics. Italian screenwriter Dennis Paoli (RE-ANIMATOR), director Jim Van Bebber (DEADBEAT AT DAWN) and the makers of MOSQUITO and THE NIGHT FLIER are interviewed and some interesting articles are on the (H. R.) Gigerbar in Switzerland and the Grand Guignol Theatre in Paris. 112 pgs. Shade Rupe, 511 6th Ave. #325, NYC 10011.

OUTPOSTS (Carroll & Graff, \$18.95) Russ Kick

This "catalog of rare and disturbing information" is 260 pgs. of reviews of over 700 zines and books that deal with conspiracies, sex, drugs, mind, body, art (PSYCHOTRONIC is in the cinema sub section), fiction,

comix, counterculture, cyberculture, extremism, freedom and other topics. Everything here can be ordered and Kick tells you how. A lot of his reviews are probably more fun to read than what he's describing. Some of you may have noticed that these kinds of books and publications have become so accepted in recent years that there are whole sections devoted to them in some big city major book chain stores, where you could probably find this one - or write to 260 5th Ave., NYC 10001.

SLEAZE CREATURES (Fantasma, \$19.95) "D. Earl Worth" (David Stidworthy)

I've been less than impressed with the Fantasma books I've seen so far, but this one is fun and more coherent. Chapters cover 50 movies from 56-59, so you get lots of Corman, Bert Gordon, Allied Artists A.I.P., even Astor, Howco and some Ed Wood. Most are American, but a few are British (no Hammer, their movies looked too good). Actually, the best part about most of these movies is that they were set in present day America, not 1800s London or Transylvania. I saw nearly all of these on the Ghoultard TV show in Cleveland as a kid. Many of these cheap, often ridiculed bottom of the bill movies left more of an impression than the older classics. Any book with whole chapters (with some great photos) on SHE DEMONS, MONSTER OF PIEDRAS BLANCAS, THE INDESTRUCTIBLE MAN, ATTACK OF THE CRAB MONSTERS, FRANKENSTEIN 1970, THE KILLER SHREWS and THE BRAIN EATERS is fine with me. 254 pgs. with a useful index. 419 Amelia St., Key West, FL 33040.

I WAS A 1950's PIN-UP MODEL! (Shake, \$12.95)

Here's nearly 95 pgs. of rare b/w "cheesecake," "raised skirt and lingerie photos (from the collection of Mark Rothenberg). These once daring photos were probably sold through ads in men's magazines. There's a section of famous models (Lili St. Cyr, Virginia Bell and a few of Betty Page), some wrestling in underwear shots, some discreet nudes and a section of "Sepia Seduction." Many of these shots and some of the models look unprofessional and editor Alan Betrock's intro says many were probably housewives, nurses and waitresses. See pg 23.

CREATURE FEATURES MOVIE GUIDE STRIKES AGAIN (Creatures At Large, \$22) John Stanley

The 4th revised edition of one time TV horror host Stanley's guide has video release info along with the reviews (over 5000) this time. Illustrations are a mixture of photos and sketches and choice quotes from movies are often at the bottoms of pages. Stanley has been self-publishing these books since 1981. 454 pgs. Box 687, 1082 Grand Teton Dr., Pacifica, CA 94044

HOW TO MAKE YOUR OWN FEATURE MOVIE FOR \$10,000 OR LESS (Barclay) John Russo

It's another book by the man who co-wrote NIGHT OF THE LIVING DEAD and later directed some movies of his own. He tells you step by

step how to (and, from experience, how not to) plan, shoot and distribute a movie, discusses his two MIDNIGHT movies, then interviews directors J. R. Bookwalter and Mark Bosko, two distributors and the guy behind W.A.V.E., a company that films other people's horror scripts. 222 pgs. 35-19 215 Place, Bayside, NY 11361.

DANGER IS MY BUSINESS (Chronicle, \$17.95) Lee Server

Pulp magazines were gone before many of us were born (they existed from the late 1800s to the early 50s) but (mostly) before comics, paperbacks, TV (even radio and movies!) these cheaply printed thick periodicals were the place for a cheap (10¢) steady fix of science fiction, horror, adventure and crime reading. The whole history of the pulps is here, along with tales of often tortured and doomed writers like Lovecraft, Hammett, Chandler and Robert E. Howard who wrote extremely fast and were paid by the word. Many pulp stories have been compiled and reissued over the years. Others are so bad,

crude, tasteless... that they probably never will be. With some excellent cover reproductions (many in full color) and illustrations.

ARCHIE- HIS FIRST 50 YEARS (Abbeville) Charles Phillips

I read Archie comics as a (little) kid but later was anti-Archie because of the religious comics, "Sugar Sugar" and the fact that Archie Comics president John Goldwater was instrumental in putting 50s horror comics out of business. It's amazing that these "wholesome" teen comics haven't changed much since 1941 (!). The 40s strips have much cruder art and Archie looked like a real geek. Betty and Veronica, however, have always looked like sexy models (in tight sweaters), often fighting over this orange haired guy (no wonder I liked this stuff!) and Jughead was like an early version of Maynard G. Krebs. Some whole stories

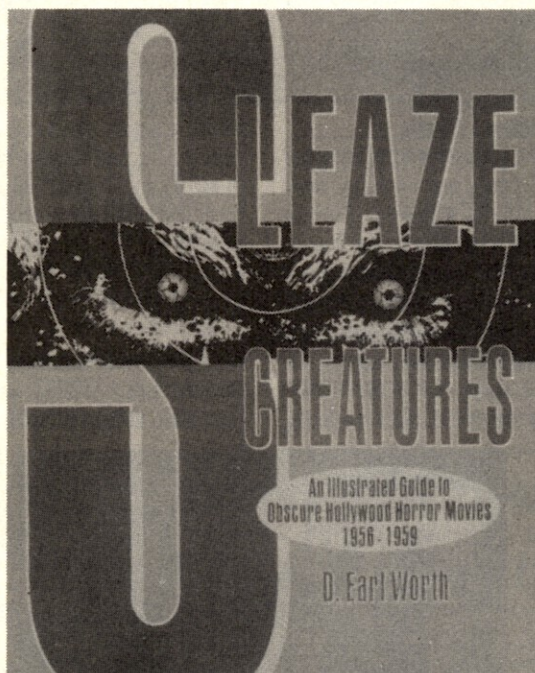
and many covers are reproduced in color. Found this on a remainder table.

THE LEGEND OF ZORRO (Mallard) Bill Yenne

Found this on a remainder table too. It was produced to promote a then new (91) syndicated ZORRO TV series from New World that starred Duncan Reiger. Most of the book though is a look at the legend of Zorro, in (historically inaccurate) pulp stories (1919), then novels, serials (5 from Republic plus more fake Zorro serials), features (even THE EROTIC ADVENTURES OF ZORRO!) and on TV and in comics. There were 60s Mexican Zorro movies and about 20 (!) made in Italy or Spain. This coffee table book has many posters (in full color), stills and collectable tie-in products. Spielberg is planning a Zorro movie.

SEX, SHOCKS AND SADISM (Threat Theatre, \$23 ppd) Todd Tjersland

Tjersland (who runs Threat Theatre Video - see ad for address) has rated and reviewed "355" extreme movies (all on tape) in this high quality paper 90 pg. one shot A-Z guide. Although he includes horror and gore movies, some older soft core adult movies and even some animation, the emphasis here is torture, mondo, sex and basic extreme



stuff from other countries (especially Japan and Hong Kong). It's heavily illustrated with some ads and many clear frame blow-ups, so this is what Fangoria might look like if they included nudity and spent some \$ at the printer. It's sure to satisfy some of you jaded thrill seekers out there.

We also received: **TELEVISION'S GREATEST YEAR: 1954** (Continuum, \$24.95), by R. D. Heldenfels, shows that TV was already being criticized for violence and sex and was used to sell products and politicians. The intro is by Steve Allen, whose TONIGHT SHOW debuted in 54. 370 Lexington Ave., NYC 10017. **THE ANDY GRIFFITH SHOW BOOK** (St. Martins, \$13.95), by Ken Beck and Jim Clark is presented as if Mayberry and the characters are real. **SCREEN WORLD -1994** (Applause, \$49.95), by John Willis and Barry Monush, is Vol. 45 of the valuable, illustrated reference series and has a color section and larger pgs.

ENTITIES - ALIENS, SPIRITS, DEMONS AND OTHER ALIEN BEINGS (Prometheus, \$24.95) is by Joe Nickell, a psychic detective (and former stage magician). **PUNK AND NEO-TRIBAL BODY ART** (Uni. Press of Miss., \$15.95) by Daniel Wojcik, shows how the extreme punk look of the mid 70s is now more popular than ever. 3825 Ridgewood Rd., Jackson, MS 39211. **MYSTERIOUS SKIN** (Harper Collins, \$20) by Scott Heim, is a novel about a sexually abused Kansas kid who becomes a hustler who searches for UFOs. **JACK CASSADY: LUCK OF THE ETERNALLY DAMNED** (\$8 ppd) from author Gene Scott Freese (also editor of the Cult Characters zine) is a semi-autobiographical novel "heavily influenced by Kerouac and Hunter S. Thompson." 6426 Durangi Dr., Ft. Wayne, IN 46815. **GIALLO** (Optimal) is a graphic novel (in Swedish) tribute to Argento by Pidde

Andersson and Mikael Tomasic. Repslagargatan 25, 261 40 Landskrona (birthplace of actress Janet Agren), Sweden. **CANDYMAN FAREWELL TO THE FLESH** (Polygram) is an illustrated screenplay based on Clive Barker's story.

THE STRANGE CASE OF THE LOST ELVIS DIARIES (Waynoka, \$8.95) by Barry Willis is a mystery parody. Box 40856, Memphis, TN 38174. **MONDO MARILYN** (St. Martins, \$13.95) by Richard Peabody and Lucinda Ebersole (Mondo Elvis) is a collection of fiction + poetry by everyone from Bukowski, Ballard and Taylor Mead to Clive Barker. **SIX SHORT FILMS** (\$10) is screenplays by Randolph Prieur, 4812 Burke Ave. N., Seattle, WA 98103, if you're "over 21." **FRANK'S WORLD** (St. Martins, \$22.95) is a novel "of redemption and decadence" by George Mangels and **THE UNNATURAL** (St. Martins, \$21), by David Prill is about a Minnesota embalmer who plays baseball.

RUSS COCHRAN does the world a favor by reprinting everything originally published by the old E. C. comics as bound hardcover volumes, available in deluxe boxed sets. Who wouldn't want to own the complete MAD, PANIC, TALES FROM THE CRYPT and VAULT OF HORROR? (Of course, you might need to find an extra job to afford them). Cochran also reprints Disney comics in boxed sets and sells other collectable stuff. Write him at PO Box 469, West Plains, MO 65775 and ask about his catalog.

St. Martins, the publisher of the next PSYCHOTRONIC book (next Spring - really!) is at 175 5th Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 505-9781 or Last Gasp (415) 824-6636.

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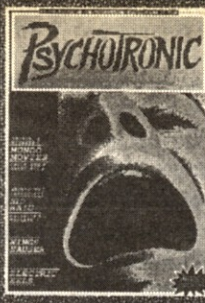
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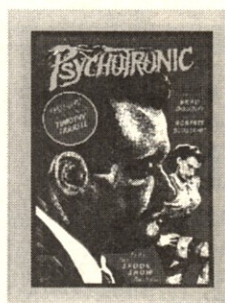
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#15 Interviews with Antonio Fargas, John Vernon, Harrison Marks and Peter Jackson! Angela Mao cover. (Only \$4)



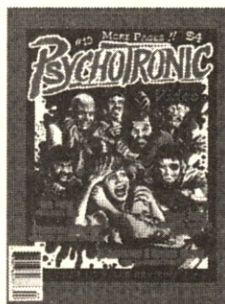
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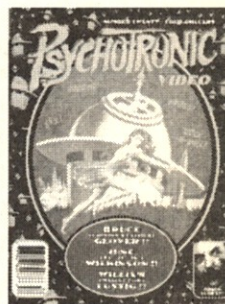
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#18 Unbelievable interviews with Dario Argento, the late Steve James, William Rotsler and Robert Clarke (Pt. 2). ORGY OF THE LIVING DEAD cover. (Only \$4)



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MIRRORS 45 (Rare 1975 single from Cleveland (featuring PV editor!)) - See pg. 18.

BOOKS!

BARE FACTS VIDEO GUIDE by Craig Hosada (\$11.95).

BETTY PAGE CONFIDENTIAL - Rare original photos by Bunny Yeager. (\$13.95).

BETTY PAGE - QUEEN OF PINUP (\$12.95) by Benedict Taschen. Large size (part color) import photo book. Text in English, German and French.

BLOOD FEAST by H. G. Lewis (\$9.95) - Novelization with color photos.

BROKEN MIRRORS, BROKEN MINDS - THE DARK DREAMS

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STEP RIGHT UP! by William Castle (\$12.95) - Limited supply!

TWO THOUSAND MANIACS by H. G. Lewis (\$9.95) - Novelization with color photos.

A YOUTH IN BABYLON by David F. Friedman (hardbound, \$19.95).

The following books are out of print until further notice: FROM EXPLOITATION TO SEXPLOITATION, HOUSE OF HORROR - THE COMPLETE HAMMER FILMS STORY, HOW I MADE A HUNDRED MOVIES IN HOLLYWOOD AND NEVER LOST A DIME by Roger Corman.

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By ART BLACK

Side-by-side comparison time, thanks to the kindly folks at Reprise records. *Mirror Ball*, newest and best in a redwood's lifetime from **Neil Young** showed up in the increasingly popular dual formats of vinyl AND alloy, and first disconcerting conclusion is that the crappy cover looks no better at twelve inches than five. In fact, the cardboard CD sleeve with the pockets and booklets (none of this chintz plastic garbage, thank you brothers Warner) is considerably niftier than the non-foldout, single-sheet insert LP version. First cliché dashed. Second conclusion is that the CD player sounds considerably better plugged into the car stereo than a turntable balanced on the passenger seat. Much as I'm loathe to admit it, this newfangled digital trend does seem to have its benefits. In fact, if it weren't for the fact that the aluminum version sounds so much thinner and less gutsy than its petroleum counterpart, I might even invest a few nickels in this upstart technology. It just might catch on, at that.

Likewise double-formatted, the newest from **Faith No More** flails like a crippled dog trying its damndest to lick at least ONE of your pleasure nodes. Failing miserably. (Slash) **Green Apple Quick Step** know exactly which of your nodes they're aiming for: the hair node, the one that seizes metallic heads and nods 'em furiously in unison. Surprisingly, there's some terrific guitarwork buried beneath the by-the-numbers alternachart songwriting and cloud-colored vocals. (Giant) The "Inner City Life" vinyl EP by **Goldie** (featuring Metalheads) offers 4 equally excruciating variations on the songless discodub they contribute to their label's shitshiny *Counterforce* CD compilation. (ffrr, c/o ILS 825 8th ave NYC 10019)

From Bag Of Hammers (POB 928 Seattle WA 98111), a label that clearly needs to fill in my gaps in their back catalog, **Guitar Wolf** kick off their vinyl LP with "Kung Fu Ramone" and "Thunders Guitar" and take it from there. So out-of-control garage distortoramic, why they could almost be Japanese. Label cousins **The Kent 3** sound like Billy Childish's ninety-ninth illegitimate quadruplets raised on a diet of The Fall on blown-out Dodge Dart speakers and Electric Eels warehouse parties sponsored by Iron City Beer. Meantime **Gorilla's Squid Row Daze** collects in one place all

their terrific early Music Machine/Trashmen punk trib 45's while *String* adds a pair of decently tense new songs to two from **Come's** treadwater latest LP on Matador (676 Broadway NYC 10012).

Live In Las Vegas, it's the fabulous **Untamed Youth**, recorded direct to mono cassette from the bathroom of the casino next door. Great band, great songs, great fun if played top-volume in a Holiday Inn hotel room while wearing naught but scuba fins and a pantihose headdress stuffed with cut-up promotional photos of PJ Harvey. (Estrus) Rounding out the vinyl, **Satan's Pilgrims** on eMpTy lead off this issue's intro contingent with a perfectly adequate LP of 20-second riffs that last several minutes each. (POB12034 Seattle WA 98102) Back in Estronia, **The Galaxy Trio** and **Impala** offer better riffs and slinkier style while

Man...Or Astroman? once again mop up the competition with a set of full-tilt revvability that's got all of Altair 4 doin' the Captain Zeno. (Also keep all nine eyes peeled for their "Live Transmission From Uranus" CD on Homo Habilis, POB 636 Auburn AL 36831-0636, contrived "proof" that nominal humans are behind this post-apocalyptic wildness, complete with clever tween-song banter computer-contrived to suckle and soothe your silly sapien synapses.) Fave Estruns of the issue are the intro-plus-vocals combo **The Insomniacs**, who rockroll on *Wake Up!* like



FAMOUS MONSTERS have an EP on Estrus.

the best acid flashback you ever missed because you were too damn drunk. Garage nirvana; like an overripe zit, this is the very finest kinda pop. (Estrus, POB 2125 Bellingham WA 98227)

And like a G.T.O.'s built of Sweet groupies, **The Voluptuous Horror Of KAREN BLACK** are back, and um, voluptuouser than ever on "The Anti-Naturalists" (XXX). Considering all the things they've got going for them (see 'em live, don't bother asking), it's almost a bonus when/if they stumble across a genuinely hot song, like the dunderhead anthem 'Water Coffin,' a volumerific fave in this here cave. From Englandland, the **Witchdoktors** remember yesterday almost like it was 1965; with EC cover art and prominent Vox Continental organ, their ho is well rode—whoops, row well hoed—a sound somewhere between the Tall Boys and the Seers, 2 of my fave Britbands of the latter '80s (Tribal Vibes, POB 283 Epsom Surrey KT19 9YZ UK). **Sugar Shack** could be their

pinhead American nieces, garbageman boychikz with airplane glue dripping from their nostrils and no redeeming social value. (Au Go Go, GPO Box 542d Melbourne Vic 3001 Australia)

Whuh oh, looks like I unintentionally toploaded this column, leaving all the crap for the tail end. I can't imagine what was going through the promo pimps' heads when they foisted the newest **Elton Fucking John** upon me, or **Collective Soul**, or **Everready** (Slurr/Liquid Meat, POB 460692 Escondido CA 92046). If I were an Ian Fleming Russian spy, I'd be biting the cyanide tooth about now. Comedian **Bruce McCulloch** stretches less than half a dozen jokes into 50:13 of dull music and duller interludes (Atlantic). **The Legendary Jim Ruiz Group** are yet another smirky lounge act crying out for pummeling by Laughing Hyenas fans (Minty Fresh, POB 577400 Chi IL 60657). The promo lit for **The Hoax** would have you believe they're the true sound of white blues, which at least explains their name (Atlantic). **Peter Murphy**, ever a better comedian than Bruce McCulloch, tones down the guignol histrionics in favor of melodramatic pretense on *Cascade*, a record that'll knock your parrot off its perch with boredom (Beggars Banquet). **Quicksand** suck, nuff said (Island). **Die Toten Hosen** sound exactly like the melodipunk leftovers they are, Energizer bunnies still cranking out the same music nobody noticed when they

started over a decade ago (Atlantic). Worst offenders of all are **The 6ths**, with a CD drawing on the vocal talent of such little gods as Mary Timony (Helium), Barbara Manning (SF Seals), Georgia Hubley (Yo La Tengo), and Chris Knox, in the service of what my carmate on a recent roadtrip insisted sounded like one interminable song, thanks to the soundalike sequencer production. Guitar? Drums? What's they? (London)

Soundtracks: **The Jerky Boys** is a typical Hollywood sampler of yesterday heroes (Tom Jones, Superchunk) and

current bland flavors (L7, Green Day) (Atlantic). Likewise **The Basketball Diaries** mixes the Doors and Jim Carroll old ('People Who Died,' big surprise) with Green Apple Quick Step (never heard of 'em), Soundgarden and Jim Carroll new (spoken wordpieces with moodmusic or generic Pearl Jamtuneage—guess they learned nothing playing behind gristlemeister Neil Young) (Island). **Batman Forever** shares Basketball's PJ Harvey (who?), with a far inferior crowdpleaser, plus this planet's worst Marc Bolan tribute (thank U 2) and The Offspring pissing on The Damned's everready grave, among the assorted chartists and trendies. Easiest to listen to, simply because it's unquestionably the worst, is **Mighty Morphin Power Rangers: The Movie**, with the most hilarious theme song since Flash Gordon met Queen, plus disco Devo and ubiquitous former left-fielder Graeme Revell (cf Basketball Diaries) ripping off Joy Division (Atlantic).

And just to ensure that this is the last column submitted this issue (a longstanding tradition), some last-minute worthies culled from the home PO box. **Wayne Kramer** is back and no, not better than ever. With Mick Farren sharing the pen and Clawhammer/Melvins/Bad Religion sharing the instruments, the worst parts sound like Springsteen pointing his bifocals at the lower east side or worse—Hink Rollinsy wordspeak plus

intro "atmosphere". Big relief is that nothing's quite as bad as it could be (see Rob Tyner's solo career, or Wayne's previous Farren collabs, Dutch Schultz/Death Tongue), and the best parts are easily the equal of Steppenwolf's very finest B-sides. For all you peachfuzz children of Cobain, that's considerably better than you might think (Epitaph, 6201 Sunset Blvd Ste. 111 Hollywood CA 90028). *Dopes To Infinity* by **Monster Magnet** ain't exactly brandnew neither, but tis a hoot and a half nonetheless and this weekend's pick to click on radio station WART. Black Sabbath meet the Rutles, Led-heavy behind titles like 'Look To Your Orb For The Warning' and 'Negasonic Teenage Warhead'. With an uncredited rip from Cream, the once and future kings of self-indulgence, their metal works both as hair-node LCD and tongue-in-cheek parody. Revenge of the Jersey shore stoner longhairs, I love it. (A&M) Last CD, pressed into my palsied hand by bassist Brett Wilder (ex-Vacant Lot), is 'Player' by **Trick Babys** (go kart, POB 20 Prince Street Station NYC 10012), fronted by former Da Willies/Swamp Goblyns frontvamp Lynne Von. If 1995 were thirty years younger, she's be playing battle-of-the-bands against the Shangri-Las and Marvelettes, and likely winning, or else the judges'd be heading home with blackened eyes and cracked limbs. This ain't rock & roll, this is ROCK AND ROLL. Guess I also oughta mention, though I feel like I'm cutting my own umbilical, Lynne's downtown NYC stores Wild Wants (9th bet. 1&A) and

the unfortunately named Space Age Bachelor Music (10th bet. 3&4), home to terrific bargains on 8-track tapes, Jayne Mansfield books, obscure vinyl, left-field videos... I wouldn't own "Samuel" Petrillo's Doris Wishman movie, *Keyholes Are For Peeping* nor the Hong Kong subclassics *Witch Devil Woman* and the goofball *Brutal Nights In Chinatown* (wherein every last hooker, junkie, and pawnshop owner in Manhattan speaks fluent Cantonese) were it not for them. My only request to you: don't go until the day after I've been there. Sound fair?



SATAN's PILGRIMS are on Empty Records.

Final plug: anyone dumb enough to give a hoot what I say might wanna check out **Bent** magazine, 1887 Ingleside Terrace NW WDC 20010. In addition to scribing the 45's column, I'm listed as contributing ed, which means some of the stuff that doesn't make it into in this column winds up in those pages. Newest issue includes Alterna-Rock Celebs and their Canine Lookalikes, vol. 2. (Steve Albini/Mexican Hairless, Courtney Love/Standard Poodle...) \$3 for 1, 12 for 6. Be there. Aloha.

We also received: two new releases from former Clevelanders: Kevin McMahon's **PRICK** (Nothing/Atlantic) and Tom Herman's **TRIPOD JIMMY** - Unclaimed Freight (Lennie Line), **WAYNE KRAMER** - The Hard Stuff (Epitaph), **DIE CHEERLEADERS** - Son of Filth (Human Pitbull/London), **ENCOMIUM** - A Tribute To Led Zeppelin and some good old stuff: **BEST OF THE McCOYS** (Bang label material) and **THE BEST OF THE STRANGELOVES** (Legacy/Epic) and **BOB MARLEY AND THE WAILERS** - Natural Mystic (Tuff Gong/Island)

Thanks to Atlantic for all the Irish music from their Celtic Heartbeat label and thanks again to Sony, Island and Columbia for the many CDS they sent. - MJW



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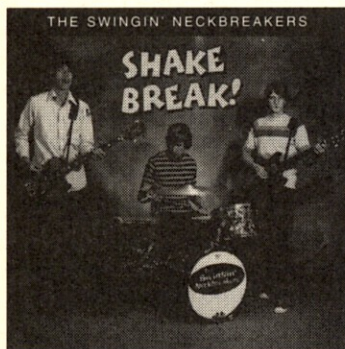
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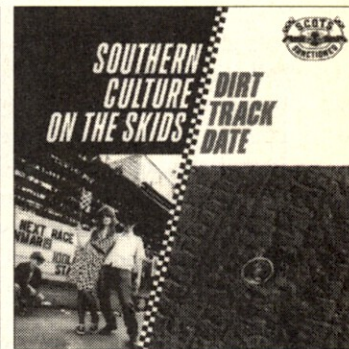
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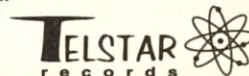
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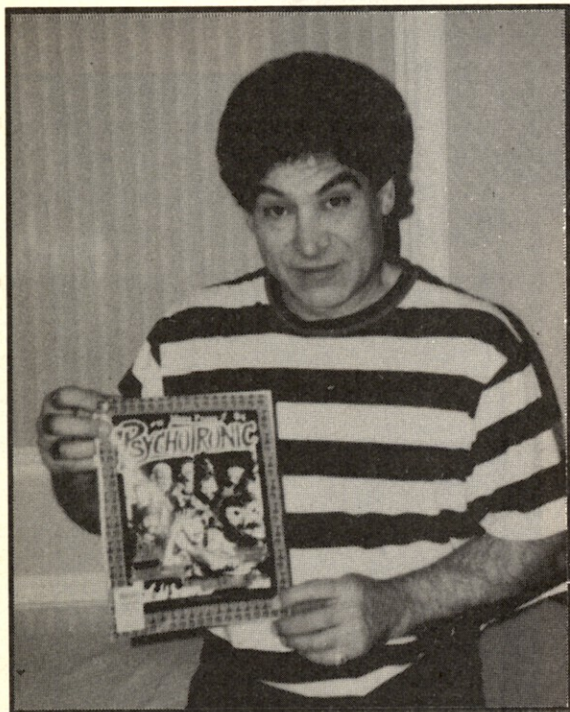
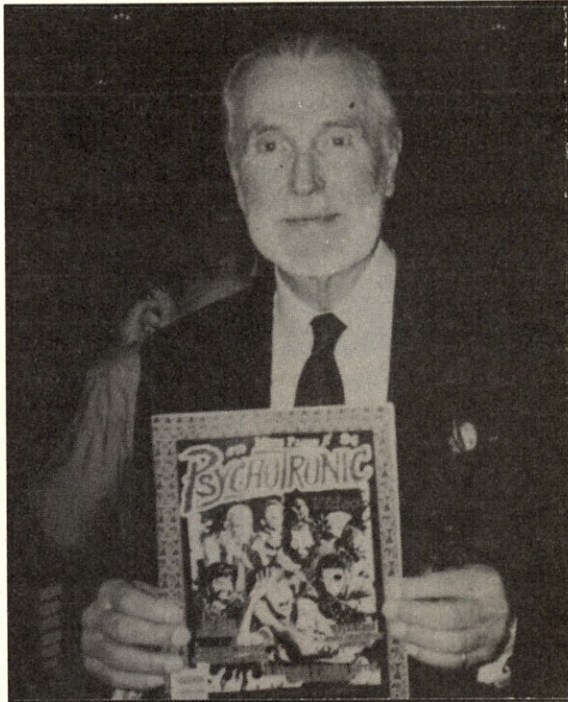


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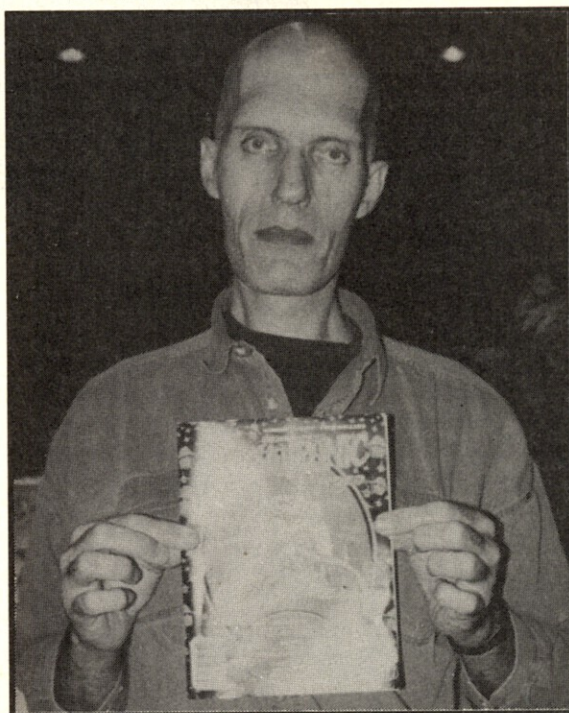
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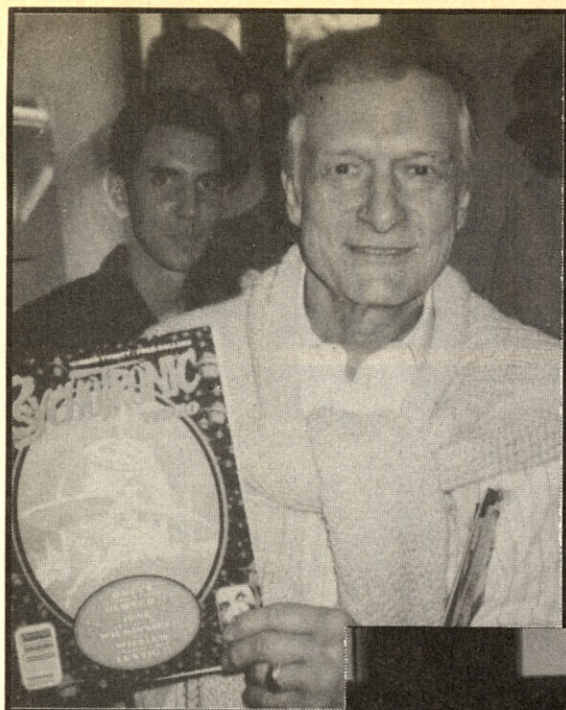
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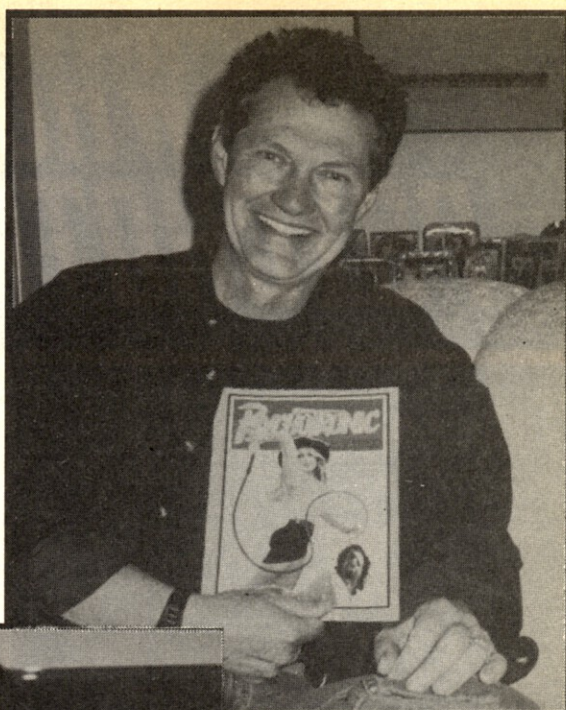
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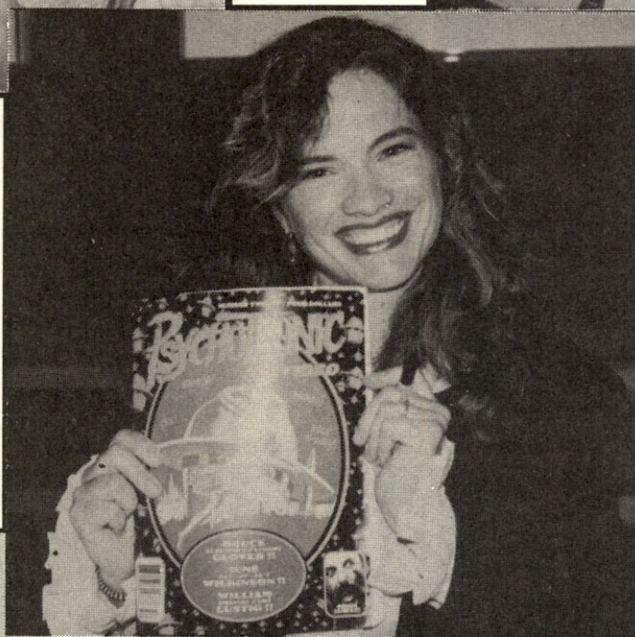


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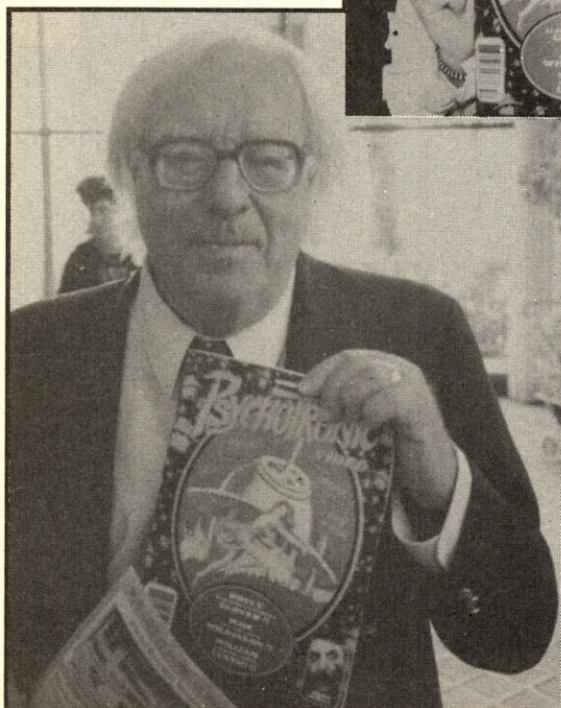
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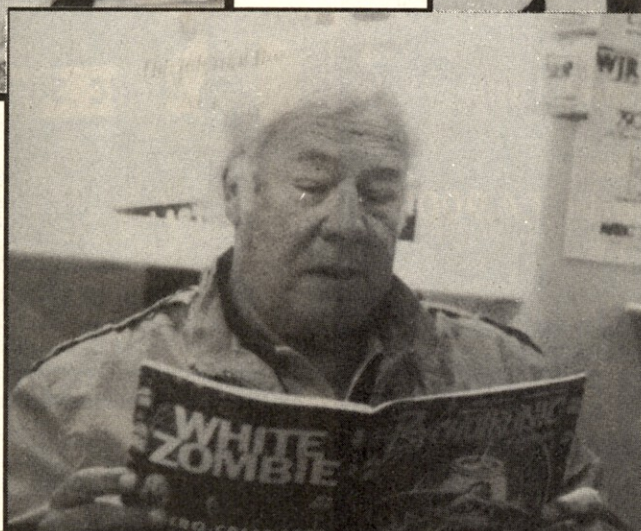




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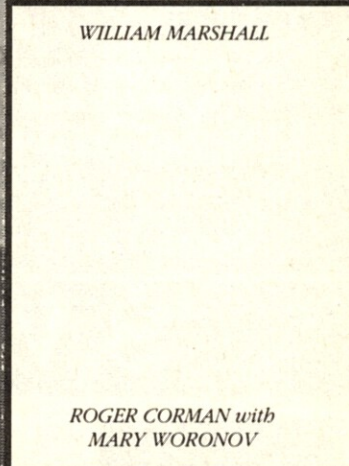


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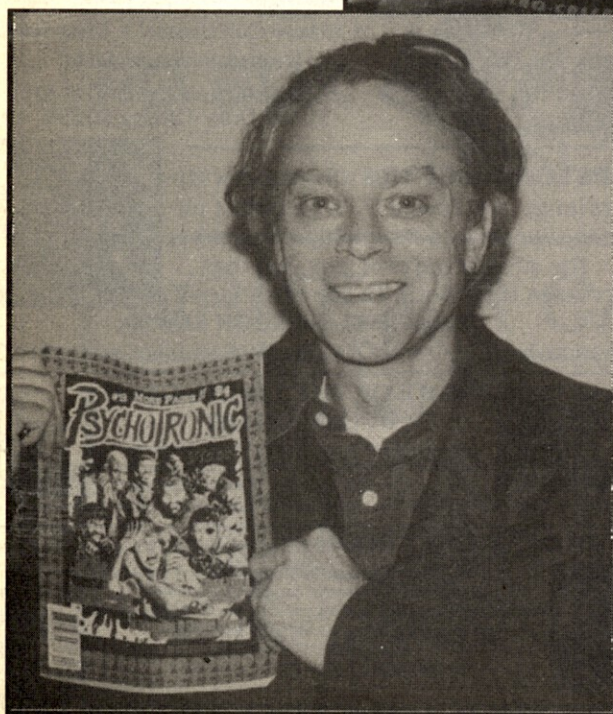


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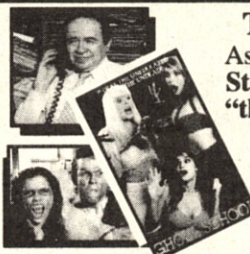
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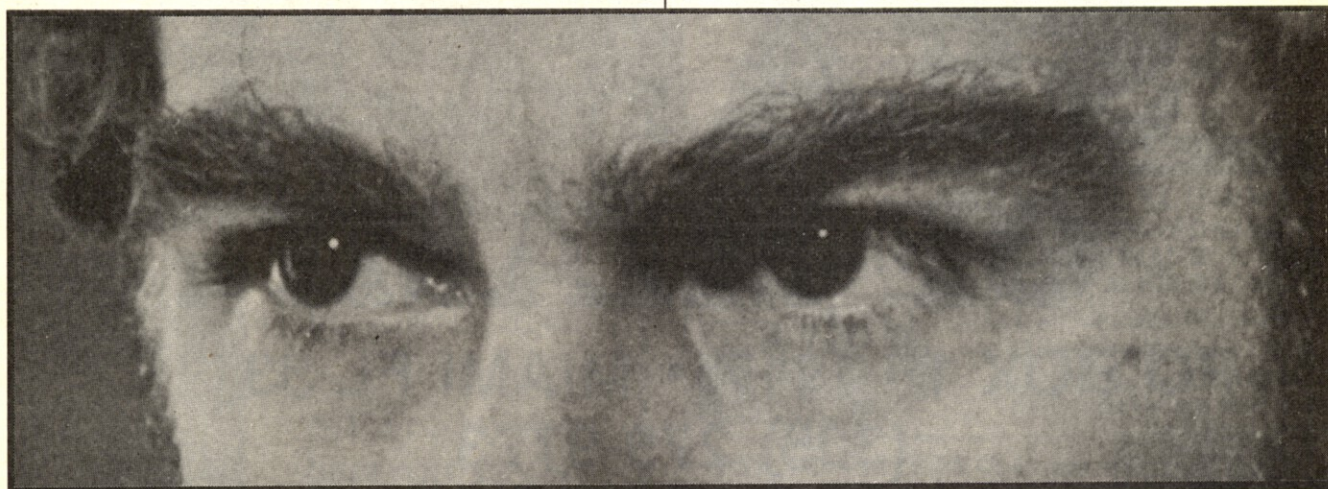
DEAN STOCKWELL

Interview by
CRAIG EDWARDS

Dean Stockwell was born Robert Dean Stockwell on March 5, 1936, in North Hollywood. He's been acting in movies now for more than 50 years. His mother Betty Veronica was a singer. His stage actor father Harry Stockwell was the voice of Prince Charming in CINDERELLA (50). His younger brother Guy (born in 38) is also an actor.

"My mother was in vaudeville, but after she had her children, she quit working. My father had a contract to make some films at one point, but that didn't work out. He did Oklahoma on Broadway, replaced Albert Drake in the lead in Oklahoma." Dean made his stage debut in 1942 in The Innocent Voyage. "My parents were splitting up at the time. My father heard about this play that was looking for a bunch of kids. like twelve kids.

AND COSTELLO IN HOLLYWOOD. "The deal with that was, Abbott And Costello were on the MGM lot, getting into all their antics and stuff. At one point they either ran or walked though the studio's schoolroom. In that way, I was in the film, sitting there in the schoolroom with Margaret O'Brien, and I think Elizabeth Taylor was in there too. She was very gorgeous, she had just finished NATIONAL VELVET, so she was very young and very gorgeous. I wouldn't say I had a crush on her, but I had an appreciative eye for her. The school was divided into two rooms, with the younger kids in one room and then a different room and teacher for the kids who were more like high school age. Elizabeth and another young starlet, named, I believe Shirley Jones palled around as teenagers, since they shared a



He told my mother about it, and she, for no particular reason, decided to take my brother and me down to audition for it, and we were both hired on and we were in the play. Subsequently, a fellow from Metro Goldwyn Mayer studios saw the play and they asked me to do a screen test and then I was signed to a contract. I started with a film called ANCHORS AWEIGH."

Stockwell played Kathryn Grayson's little brother Donald in ANCHORS AWEIGH, a splashy MGM color musical starring Gene Kelly and Frank Sinatra. It's the one where Kelly dances with an animated Tom the mouse. The same year Stockwell was also in THE VALLEY OF DECISION, set in 1870s Pittsburgh and starring Gregory Peck and ABBOTT

mutual view of the world and it excluded the younger kids most definitely!"

Stockwell continued working at MGM until 1950, but for him, it wasn't the dream job it sounds like. "I didn't enjoy acting particularly, when I was young. I thought it was a lot of work. There were a few films that I enjoyed, they were comedies, they were not important films, weren't very successful, so I was always pretty much known as a serious kid. I got those kind of roles and I didn't care for them very much." In SONG OF THE THIN MAN (47), the 6th and final feature of the popular series, Stockwell got to play Nick Jr., the son of Nick and Nora Charles (William Powell and Myrna Loy). "I have very positive feelings regarding both of them, they were very sweet people, especially

Myrna Loy. And that cute little dog, Asta. I liked that little dog."

GENTLEMAN'S AGREEMENT (for 20th Century Fox) was another serious film. It was controversial for 1947, with its anti-Semitism storyline (changed from homosexuality in the novel). Gregory Peck plays a writer who pretends to be Jewish. Elia Kazan directed. "GENTLEMAN'S AGREEMENT, I didn't like doing at all, because it was so serious. In other words, when I would find out I was going to do another movie, my mother would always bring that news to me, and the first question that I would always ask was, 'Is there a crying scene in the movie?' And there almost always was, and then I would be totally depressed about that. I hated the idea of it, but I was under contract and I couldn't get out of it. And there was very definitely a crying scene in this picture, and I had to sort of do a little softshoe to divert the director away from me. He was coming over to me and saying, 'Try to think of a puppy dying,' and all this shit. He was from the Actor's Studio, Kazan. And I just sort of nodded yeah, yeah, yeah, and then I would go off by myself and irritate my eyes, bring tears, and go in and do the damn scene. I didn't want to think about dead puppies, for Christ sake! And I got the idea that Gregory Peck didn't like working with a kid. You know that old axiom in Hollywood, 'avoid working with kids or dogs.' For that reason I didn't feel much warmth from him. From my vantage point, from reading the material and having to speak the lines, I knew what it was about, and it seemed like it was something special. The same thing with THE BOY WITH GREEN HAIR. It had its controversial aspects at that time."

In Joseph Losey's THE BOY WITH GREEN HAIR (48), Stockwell is a kid who becomes a social outcast when his hair turns green. The color release from RKO featured Robert Ryan, Pat O'Brien and the debut of little Rusty Tamblyn. It was the first feature Stockwell carried as a star, but he didn't feel any more pressure. "No, just that there was another of those damned crying scenes! That was basically all I was concerned about, I always found that a difficult experience to have to do." Some viewers figured Stockwell's hair was dyed. "It was a wig. There were several of them, and they were very expensive. They were made from French women's hair and a couple of them were made so they could shave the hair off. They were a huge pain in the ass and I really didn't like it. But I did like doing the movie for the reason that I thought it was an important movie. We had been involved in the Second World War which had just

ended a few years before this. I had been very aware of the experience of the war from the newspapers and newsreels and everyone's conversations, the consciousness of it all through my childhood, so I felt this was making an important statement because it was an anti-war film. And that's why a lot of the participants were branded Communists and put on the Hollywood blacklist. That included the director Joseph Losey, the producer Adrian Scott and the writer, it screwed up a lot of lives. It was really horrible. But during the production, I did feel that I was part of something that meant something to me, it was important."

The next year (49), he starred in THE SECRET GARDEN, as the depressed rich kid who has been convinced that he's crippled by his depressed absent father. It's a great looking b/w MGM movie based on the famous children's book by Frances Hodgson Burnett. (Francis Ford Coppola backed the recent remake.) The excellent cast of the original includes Margaret O'Brien, Herbert Marshall and Elsa Lanchester. The sequences in the garden are in color. "More crying scenes! And temper tantrums! But I enjoyed very much working with Margaret, she was a very talented little actress. I thought we worked well together."

KIM, (50) Stockwell's last MGM movie co-starred Errol Flynn. It's based on the classic Kipling novel set in 1880s India. "KIM was great because of Errol Flynn. I really liked Errol, he was always very straight with me, not patronizing at all. Very cool. Of all the people I worked with, he was my favorite, along with Dick Widmark and Joel McCrea. Those were just wonderful people." The Richard Widmark movie was DOWN

TO THE SEA IN SHIPS (49) from Fox and McCrea starred in CATTLE DRIVE (51) at Universal.

In 1952, at the age of 16, Stockwell entered the University of California but dropped out after a semester and a half. He later told an interviewer that he received a psychological deferment and stayed out of the service because he was against the Korean war ("I took drugs, pretended I was a fag." - from an interview by Dick Moore). He spent several years (as Robert Stockwell) wandering around America doing jobs including hammering railroad spikes and picking fruit. After a few TV roles, he re-started his film career. He was 21.

GUN FOR A COWARD (57) is a Cinemascope and color Universal western. Fred MacMurray, Jeffrey Hunter and Stockwell star as brothers. The Films Of Universal book says Stockwell, "self consciously apes the late James Dean." THE CARELESS YEARS (57) was a teen romance from United Artists directed by



Stockwell in 1950 —
THE HAPPY YEARS

Arthur (LOVE STORY) Hiller. Stockwell plays a student who goes off to Mexico with Natalie Trundy so they can marry but her father brings them back. "I can't think of who else was in that that anyone would know, I've just lost the names. It was about a boy's school somewhere back east. Apparently there was a series of novels about this boy's school. And this was one of them. I enjoyed it because there was some comedy in it. No crying scenes!"

COMPULSION (59) was the first really important grown up role for Stockwell. It's based on the famous 1920's Leopold/Loeb murders, also the basis for Hitchcock's ROPE (48) and SWOON (92). The Cinemascope Fox film was directed by Richard Fleischer and co-starred Bradford Dillman, Diane Varsi and Orson Welles. Stockwell played Judd Steiner (the Nathan Leopold role). "I had done the play of Compulsion on Broadway with Roddy McDowall. That was a very difficult experience. It was a depressing subject matter, I mean gruesomely depressing to live through every night. And I was the only one from the cast of the play that was cast in the movie. I was a little upset at the way the movie was done. But, you know, I just did the best I could with my role, and that was that. I spent no time with Orson Welles. I found him most disagreeable and very badly behaved to other people, bordering on sadistic. It was not pleasant at all." Fox has recently released COMPULSION (on tape and laser disc).

SONS AND LOVERS (60) was a British film based on a story by D. H. Lawrence. "That was a very delightful film to do. It was difficult for me because I was the only American in it, and the character I was playing was really autobiographical of D. H. Lawrence who was like this icon to the English. And here I am with these great English actors and I had to affect an English accent for the first time. I brought it off fairly well, I was not criticized for being an American in it after it was done, so I felt it was quite an accomplishment. I had a fantastic time working with Wendy Hiller and Mary Ure and Trevor Howard and Donald Pleasence, aw, God, they're wonderful people! Brilliant talents. It was a privilege for me." It was directed by Jack Cardiff, better known as a cinematographer. "He had done a Smell-O-Vision

picture (SCENT OF MYSTERY) before this and I don't think he directed many more films. He was a brilliant, brilliant photographer, but I didn't feel he was a director. Certainly not of actors, anyway. We would go off by ourselves and work our things out. That happens sometimes."

The high quality roles continued with LONG DAY'S JOURNEY INTO NIGHT (62) which was filmed in New York City. "That, again, was a great experience. Certainly one of the highlight films that I've done in my career. Great writing, on the highest level, by Eugene O'Neill, and a mind boggling cast, Katie Hepburn, Sir Ralph Richardson and Jason Robards. I still pinch myself to believe that I worked with those three people! And the director, Sidney Lumet, was divine. It was a great experience."



Susan Strasberg, Max Julien, Jack Nicholson and a dead Stockwell - PSYCH-OUT!

Stockwell had married actress Millie Perkins (DIARY OF ANNE FRANK, WILD IN THE COUNTRY) in 1960 but she divorced him in 62. The former model later temporarily retired after acting in WILD IN THE STREETS (68), written by her second husband, Robert Thom. After the divorce, Stockwell dropped out of film work again, lived in Topanga Canyon then Haight-Ashbury and hung out with people like Allen Ginsberg, Jack Nicholson and Dennis Hopper. "I did some drugs and went to some love-ins. The experience of those days provided me with a huge, panoramic view of my

existence that I didn't have before. I have no regrets." (from an 88 interview in Vogue).

Stockwell worked on TV but only acted in two more features released during the 60s. RAPTURE (65) was made in France. "RAPTURE could have been interesting but didn't turn out to be that interesting. It was a little film with a girl named Patricia Gozzi who had a great deal of success in a film (SUNDAYS AND CYBELE) prior to this one. I don't think she went on to a career after that. But I had a hell of a time working in France, I loved it! The director, John Guillermin, was kind of a maniac. He's known to be a maniac, and he is! I got along with him pretty well, though. But, I don't think it was a good film."

Stockwell was the mysterious, long haired Dave in PSYCH-OUT (68) the AIP LSD hit directed by Richard Rush and produced by Dick Clark. Although

- 45 **ANCHORS AWEIGH** (MGM)
VALLEY OF DECISION (MGM)
ABBOTT AND COSTELLO IN HOLLYWOOD
- 46 **THE GREEN YEARS**
HOME SWEET HOMICIDE
- 47 **THE MIGHTY McGURK**
THE ARNELO AFFAIR
SONG OF THE THIN MAN (MGM)
THE ROMANCE OF ROSY RIDGE
GENTLEMAN'S AGREEMENT (Fox)
- 48 **THE BOY WITH GREEN HAIR** (Karl-Lorimar)
DEEP WATERS
- 49 **DOWN TO THE SEA IN SHIPS**
THE SECRET GARDEN (MGM)
- 50 **STARS IN MY CROWN** (MGM)
THE HAPPY YEARS
KIM (MGM)
- 51 **CATTLE DRIVE**
- 56 On **MATINEE THEATRE** (3 times), **FRONT ROW CENTER, SCHLITZ PLAYHOUSE**
- 57 **GUN FOR A COWARD**
THE CARELESS YEARS
On **CLIMAX, MATINEE THEATRE, WAGON TRAIN**
- 58 On **G. E. THEATRE, CIMARRON CITY**
- 59 **COMPULSION** (Fox)
On **G.E. THEATRE, PLAYHOUSE 90, WAGON TRAIN, STACCATO**
- 60 **SONS AND LOVERS**
On **CHECKMATE, THE JUNE ALLYSON SHOW**
- 61 On **TWILIGHT ZONE** ("A Quality Of Mercy"), **ALFRED HITCHCOCK** ("The Landlady"), **OUTLAWS, WAGON TRAIN, DICK POWELL THEATRE, HALLMARK HALL OF FAME**
- 62 **LONG DAYS JOURNEY INTO NIGHT** (Rep.)
On **ALFRED HITCHCOCK** ("Annabel"), **DICK POWELL THEATRE**
- 63 On **THE GREATEST SHOW ON EARTH, THE DEFENDERS**
- 64 On **THE ELEVENTH HOUR, KRAFT SUSPENSE THEATRE, BURKE'S LAW, WAGON TRAIN**
- 65 **RAPTURE** (U.S./France)
On **DR. KILDARE**
- 68 **PSYCH-OUT** (HBO)
On **THE F.B.I., THE DANNY THOMAS SHOW**
- 69 On **BONANZA**
- 70 **THE DUNWICH HORROR** (Embassy)
- 71 **THE LAST MOVIE** (United American)
PAPER MAN (CBS)
THE FAILING OF RAYMOND (ABC)
On **MANNIX**
- 72 **THE LONERS** (VidAmerica)
THE ADVENTURES OF NICK CARTER (NBC)
On **COLUMBO, THE F.B.I.**
- 73 **THE WEREWOLF OF WASHINGTON** (Mont.)



- On **MISSION IMPOSSIBLE**
- 75 **STICK FIGHTER** (Prism)/**SOUTH PACIFIC CONNECTION**
WIN, PLACE OR STEAL (Vestron)/**THE BIG PAYOFF**
THE RETURN OF JOE FORRESTER (NBC)
THREE FOR THE ROAD (CBS)
COLUMBO: TROUBLED WATERS (NBC)
- 76 **TRACKS** (Par.)
WON, TON, TON, THE DOG THAT SAVED HOLLYWOOD
- 77 **A KILLING AFFAIR** (CBS)
- 79 **SHE CAME INTO THE VALLEY** (Media)
DANIEL IN THE LIONS DEN (Van.)
- 81 **ALSINO AND THE CONDOR** (Pacific Arts)
SANDINO (Spain/Chile)
BORN TO BE SOLD (NBC)
- 82 **WRONG IS RIGHT** (RCA)
HUMAN HIGHWAY (Warner) co-D/S/act
TO KILL A STRANGER (Virgin)
On **HART TO HART**
- 83 On **THE A-TEAM**
- 84 **DUNE** (MCA)
PARIS, TEXAS (Fox)
SWEET SMELL OF DEATH (UK TV)
- 85 **TO LIVE AND DIE IN L.A.** (Vestron)
THE LEGEND OF BILLIE JEAN (Fox)
On **MIAMI VICE**
- 86 **BLUE VELVET** (Warner)
- 87 **TIME GUARDIAN** (Australia) (New Line)
GARDENS OF STONE (Fox)
BEVERLY HILLS COP II (Par.)
BANZAI RUNNER (VidMark)
THE GAMBLER PT. 3 (Wood Knap)
- 88 **MARRIED TO THE MOB** (Orion)
TUCKER: A MAN AND HIS DREAM (Par.)
THE BLUE IGUANA (Par.)
BACKTRACK (Vestron)(**CATCH FIRE**)
PALAIS ROYALE (Can.)
- 89 **QUANTUM LEAP** (MCA)
QUANTUM LEAP (MCA)(NBC series, until 93)
BUYING TIME (Fox)(Can.)
On **THE TWILIGHT ZONE**
LIMIT UP (Urg)
- 90 **SMOKESCREEN** (Col.)
SON OF THE MORNING STAR (Rep.)
- 92 **THE PLAYER** (Col.)
SHAME (Prism)
- 93 **BONANZA: THE RETURN** (Ve)
- 94 **CHASERS** (Warner)
MADONNA: INNOCENCES LOST (20th)
VANISHING SUN 2 (TV)
- 95 **THE LANGOLIERS** (Republic) ABC mini
JUSTICE IN A SMALL TOWN (TV)
MR. WRONG

his role was small, he was top billed with Susan Strasberg. Dave lives in an attic and is visited by other characters for answers. "I did not enjoy that very much. On the positive side, I think that was the first time I met Jack Nicholson, but that's the only time I ever worked with him. Bruce Dern was on the picture and because of BLUE VELVET, I've been asked if Laura Dern was around the set as a child, but I don't recall that she was." THE DUNWICH HORROR (also from AIP) was released in 70. Stockwell starred as Wilbur Whateley (wearing a mustache). "That was very amusing. Again, I had a little problem with the director, Daniel Haller. I guess he wasn't so bad. I did that very tongue in cheek, I think wisely so (laughs). It was kinda fun. I happen to be a fan of H. P. Lovecraft, and it was nothing like H. P. Lovecraft, so that was a little disappointing. Kinda sophomoric, not what you really call a horror film, whereas Lovecraft's writing can be quite scary at times."

Then Stockwell flew off to Peru to be in Dennis Hopper's THE LAST MOVIE. "THE LAST MOVIE is still ahead of it's time, because it's a non-linear movie and I think there's a lot of brilliant stuff in it. It was a great pleasure to work with Dennis on it and we had a wild time down there in Peru. I got to see some of the most astounding places in the world down there in Peru, pre-Inca stone work and so forth, stuff that I otherwise never would have gotten the chance to see. That's one great thing about my profession, traveling to locations. Going to Peru is, well, if you ever have an opportunity in your life to go there, you should do it because it is absolutely mind boggling. What stands out mostly is the feeling that one has in a place like that. It's almost spooky. You feel a presence there, almost like a magical force. It sticks with you in your life. When you see the works of these people, and nobody really knows who they were. They're called Incan, but in reality there are three different periods represented, and the most amazing is the pre-Inca stuff, because it pre-dated the Spaniards. When the Spaniards got there, the Inca people didn't know who had made these things. They didn't know! This stuff is more extravagant than the stone work on the pyramids. It's of a different style, a more abstract style, it's not

geometric. I'm telling you, there are stones larger than a VW bus that are way the hell up in the air. It's amazing. That has had a profound effect upon my life."

It was not the first time Hopper and Stockwell had worked together. "I had done a television show with Dennis called THE GREATEST SHOW IN EARTH (in 63), with Jack Palance. We played these two goofy guys on it, and that was the first time I worked with him. I had met him even before that. I had met him while I was doing COMPULSION in 1959. We hit it off pretty well then, and we've grown closer and closer, we're like best friends."

He invoked the UNSPEAKABLE



WEREWOLF OF WASHINGTON

THE LONERS (72), a biker movie, was the last feature produced by the legendary Sam Katzman (he died in 73). Stockwell starred. "That was a mess. Another maniac director, Sutton Roley. Totally crazy." THE WEREWOLF OF WASHINGTON (73) was a Watergate themed horror movie. "THE WEREWOLF OF WASHINGTON is probably the most disappointing end result of a film that I can remember. The concept of it, and the screenplay for it, had a brilliant edge to it. It was satirical, political, funny, witty and wonderful. The problem was the fella that directed it, Milton Moses Ginsberg, who arrived at the wherewithal to make this film because of the success of a film he'd made just prior, which was his first. It was called COMING APART, with Rip Torn, Viveca Lindfors and Sally Kirkland.

"Torn played a psychiatrist who was recording with a film camera his sessions with his patients. And he'd set the camera up to shoot through a two way mirror. So the camera was locked off during the whole film. It never moved. And there is nothing of the technique and complexities of filmmaking involved in shooting a film with a camera that doesn't move. So he went into this next movie, and it became very clear very quickly on the first day of shooting that he knew nothing about shooting a movie. So we had a major disaster on our hands. I never worked harder on a movie. Physically it was just punishing. It took three hours to put this damn werewolf thing on, and two and a half hours to take it off every day. It just killed me. And then to see it come out as a mess was just... it was just the opposite of

another film I did, *PARIS, TEXAS*. I thought that was going to be a disaster, and it came out great!" (laughs)

None of Stockwell's 70s movies were very popular or well distributed and some are extremely obscure. *WIN, PLACE OR STEAL* (75) is a PG rated racetrack comedy starring Stockwell and Russ Tamblyn (who had also appeared in *BOY WITH GREEN HAIR* and *THE LAST MOVIE*). *SOUTH PACIFIC CONNECTION* (75) from the Philippines is a 19th century period film with Spanish villains. It stars Roland Dantes (a former Mr. Philippines) who specializes in Arnis (stick fighting). Stockwell co-stars with Nancy Kwan and Gilbert Roland. "That was a martial arts movie. You know, there are movies in my resume, a lot of them, the bad ones, that I had to do because I had to work. I didn't have any choice in the matter. It wasn't until *PARIS, TEXAS* in 1984, through *MARRIED TO THE MOB* in 1988 that I started to have a little choice in what I was doing. So once in a while I would have to do something like this *SOUTH PACIFIC CONNECTION* in the Philippines that's lower than a B, it's an F movie." Henry Jaglom's *TRACKS* (76) was a very serious movie starring Dennis Hopper as a disturbed Nam vet taking the body of a friend home on a train.

In 76, Stockwell met Joy Marchenko in Cannes. She became his second wife and they had two children (Austin and Sophia). In 77, Stockwell did photography for the cover of Neil Young's *American Stars And Bars* LP. He also wrote a script with Young called *After The Goldrush*. *ALSINO AND THE CONDOR* (81) filmed in Nicaragua, was nominated for the best foreign language film Oscar. Stockwell played an American military advisor who befriends a peasant boy who joins guerrilla fighters. It was a Nicaraguan/Mexican/Cuban/Costa Rican co-production, directed by Chilean exile Miguel Littin who also directed Stockwell in *SANDINO*, which was not released.

WRONG IS RIGHT (82) is a political satire by Richard Brooks. Sean Connery plays a reporter that discovers that the entire world is run by the CIA. Ads for the Columbia release featured an H bomb cloud with a smile face on it. "There was a very interesting director, Richard Brooks. God rest his soul. He could be very tough on people, but he had a twinkle in his eye. And Sean Connery was wonderful. I had a good time with that one. I mean, it wasn't much of a part, I

wasn't getting good parts then. It was a little part."

HUMAN HIGHWAY (PV #19) (82), is an end of the world musical comedy. Stockwell co-directed with Neil Young and also plays the owner of a diner and gas station near a faulty nuke plant. Young and Russ Tamblyn are comic, dimwitted mechanics. Dennis Hopper plays two roles and the members of Devo move nuclear waste. "That didn't turn out so good. But that was a lot of fun (laughs). That was like getting to make a movie with a bunch of your buddies and it's kind of dizzy, and you all love it, but then it's done and nobody else does (laughs). But I love Neil. Dennis, of course was in it and Russ Tamblyn, a dear friend. We were buddies making this movie." Warner Resprise (finally!) released *HUMAN HIGHWAY* on tape (not long after it was reviewed in these pages). These movies

(all with political messages that didn't go along with then president Reagan or the mood of the country) were seen by so few people, that by the early 80s, Stockwell was actually rumored to be dead. Actually, he was in Sante Fe, selling real estate and raising his family.

TO KILL A STRANGER (released in America in 85) but filmed several years earlier was directed by Juan Lopez Montezuma in Mexico. Donald Pleasence plays a war hero who is killed while trying to rape star Angelica Maria and his crime is covered up. Montezuma is



ALSINO AND THE CONDOR

known for his bizarre 70s horror movies (*DR. TARR'S TORTURE DUNGEON*, *SISTERS OF SATAN* and *MARY MARY BLOODY MARY*) but Stockwell wasn't impressed. "*TO KILL A STRANGER* is very important to me, not for the film itself, but in a certain linkage of events that happened because I got that film. Firstly, I got it because somebody else had fallen out of it. I got it out of the blue and zipped down there to make this film and it was a terrible thing. The writing was awful and the people didn't know what they were doing. But it was a job, it was a payday.

While I was there, I heard that De Laurentiis was prepping *DUNE* at Churubusco Studios with this guy David Lynch. So I asked the producer of this *STRANGER* movie if he would do me a favor and introduce me to Lynch, if it could conveniently be set up. He took me over there and we met Lynch in the commissary. He was having lunch and I introduced myself to him and told him I was a big fan of Frank Herbert's books. Now, this was several months before

they were to start shooting it. And I told him I would love to be in it, but he told me that unfortunately it was cast. I was very disappointed and I said, 'thank you, and it's nice to meet you and I hope you make a wonderful film.' Strangely enough, I had forgotten that David Lynch had been to my house, in the past and had shown a film! But this was in the days when I was kinda wild, and I just didn't remember, I had phased it out of my head. He showed an early film called *THE GRANDMOTHER* at my house in Topanga. I had forgotten it totally. So some time went by and I had come back to the states and I was doing some television show. And my agent called and said that all of a sudden some so-and-so fell out of the *DUNE* movie and Lynch wanted me to do the part! And that wouldn't have happened if I hadn't been in Mexico doing this other stupid movie. I called Lynch up and it was very funny what he said to me on the phone. The first thing he said was, 'Listen, I want to apologize if I acted strangely when I saw you in Mexico but I thought that you were dead.' I said, 'Oh, well, I'm not. I'm glad I'm not and I'm glad I'm going to be working with you.' And I think he had somehow confused me with that young actor from *SHANE*, Brandon DeWilde, because he had passed away in a car crash a few years before that. But it was very fortuitous that I went down there and did *DUNE*, because then *BLUE VELVET* came from that."

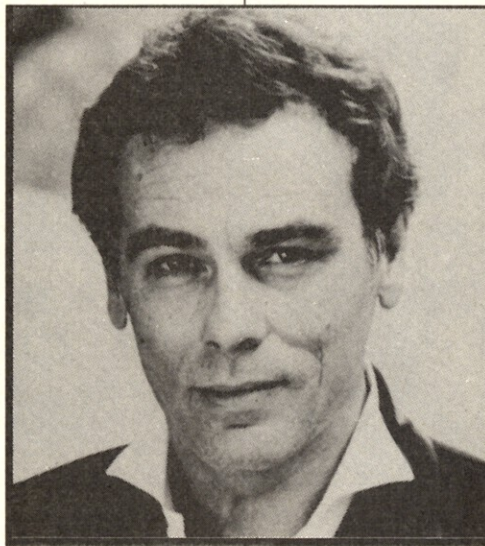
"There sure were a lot of talented people involved with *DUNE*. I think Raffaella De Laurentiis, it was really her picture, and I think she approached it, I don't want to be critical of her, what happened was the film was set up so that there were four units that were shooting simultaneously. There was the principal unit, which was David Lynch and the principal actors, at the same time there was a whole other unit shooting battle scenes with the Mexican Army dressed up. There was another unit shooting special effects stuff with the worms and stuff and there was another unit that was shooting inserts and detail work. And Lynch did not oversee any of the other stuff! And I thought the worms were a disaster. And that's the major thing in *DUNE*! And there were Academy Award winning people doing it! And it came back dumb. And the battle scenes were a joke. All these hot, tired guys out there barely moving. So I think that was the real problem putting the film together. I thought the stuff Lynch did was fantastic."

Stockwell co-starred with Harry Dean Stanton and Nastassia Kinski in Wim Wenders' *PARIS, TEXAS* (84). "Again, that was one of those lucky things. I was living

in New Mexico at the time. I had just gotten married and I had virtually quit the business, because I couldn't get any work. A few little things trickled in, like some television shows. Then one day I heard there was going to be a party after the Santa Fe Film Festival, which no longer exists now. Dennis was going to be there, he was in town. I was very depressed at the time because I couldn't get any work, but I decided to go into town and see Dennis. And Harry Dean Stanton was at this party. And I hadn't seen Harry Dean for ten or twelve years. I sat down and talked to him for a while then I said goodbye to him and Dennis and left the party and came back home and was depressed again.

"Some time went by, like a month and I get a call. Harry Dean is going to do this movie with Sam Shepard and Wim Wenders and he thinks I should play his brother in it. And Wim Wenders himself came to Santa Fe to see me and he said, 'Yeah, Harry's right, you'll be perfect.' And that would not have happened if I had not

decided to go into town late one night because of this party. It's weird how these things work out, it really is weird. But let me get back to what I said earlier about this movie. I thought this film was going to be awful. We had a lovely time shooting it, it felt great and Wim was terrific, but when it was done, I came back to New Mexico and Wim sent both Harry Dean and myself tapes of a rough cut. Now, some films you can see from the rough cut are going to be great. But with a film by this guy, now, this film had no action in it at all. No action, no heavy tension, nothing that would put you on the



edge of your seat, that's for sure. It didn't have any music either. Harry Dean called me and said it looked like captured enemy footage (laughs), that was his description of it. And I broke down and cried after I saw the tape. I saw it by myself in a room and I broke down and cried, I was so disappointed. But when he finally fine-tuned it, it became magical! Each cut would lead into the next image with such perfection of timing that it held and held. And it was good and it won the Grand Prize at Cannes. It was amazing."

1984 was a comeback year for Stockwell but one project from that year was from the bill paying days. *SWEET SMELL OF DEATH* was a Hammer studios project. "That was a TV movie, a whodunit kind of thing. There are certain projects I take more seriously than others, that I'll lend certain facets of myself to more willingly. And there are others where I'll do my work in an ultra simple way. Just sort of do what I feel I'm obliged to do, what I'm paid to do. I don't fool myself that I can go on a big creative bender (laughs),

and there are a lot of those! The opposite side of that is BLUE VELVET, where the guy calls up and says 'would you like this part?' and you can do anything you want. I made that whole character up. I did the wardrobe, I did the makeup, everything. Made it up out of my own demented head. I knew this guy should be weirder than Dennis' character. But it fit the project. I enjoy watching some of the characters I've done, like Al on QUANTUM LEAP and BLUE VELVET because it's zany, and that's the part of my work that I like the best. Some writer in Rolling Stone said about BLUE VELVET that I created a new high water mark for alien humor in that film (laughs)!"

Stockwell had a great comedy role as Tony "The Tiger" Russon in Jonathan Demme's MARRIED TO THE MOB (88) and was nominated for an Oscar. "That's the favorite part I've ever had in a film. I just felt that that part was just perfect for me and I had a way to approach it that I thought was just right and it turned out that way. I loved Jonathan Demme and he let me run with it and do what I wanted with it and it was a fantastic experience. And of course, it was very important for my career. It was astounding. I got a lot of recognition. I got the National Board of Review award, the New York Film Critics award and the Oscar

nomination. Of course, I didn't get the Oscar, but it was very moving. Some people might pooh-pooh it and say it didn't mean anything, but it does. It's really gratifying to get the recognition from your peers."

Stockwell's brother Guy, another actor who seemed to have disappeared after the 60s, surprised many viewers when he showed up as the (huge) Mexican circus knife thrower in Jodorowsky's SANTA SANGRE (89). Some other notable roles for Dean Stockwell in recent years were in Coppola's GARDENS OF STONE (87) and TUCKER: A MAN AND HIS DREAM (88), and in two Dennis Hopper directed movies: BACKTRACK (aka CATCH FIRE) (88) and CHASERS (94). He was also in Friedkin's TO LIVE AND DIE IN L.A. (85), the very popular BEVERLY HILLS COP II (87) and Altman's THE PLAYER (92).

Meanwhile, Stockwell became well known to TV watchers as Al on the popular QUANTUM LEAP in which is still showing in syndication. In a recent TV movie, he even played Madonna's father.

Asked to sum up his long career, Stockwell puffed on his cigar and said, "It's been a long, hard road. Some parts of it were pretty bumpy, but the last few years have been pretty smooth. And I can't wait to see where the road leads from here."

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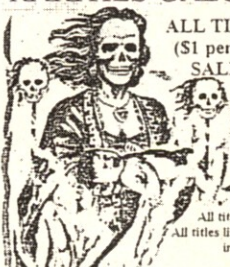
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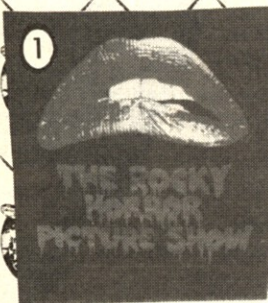
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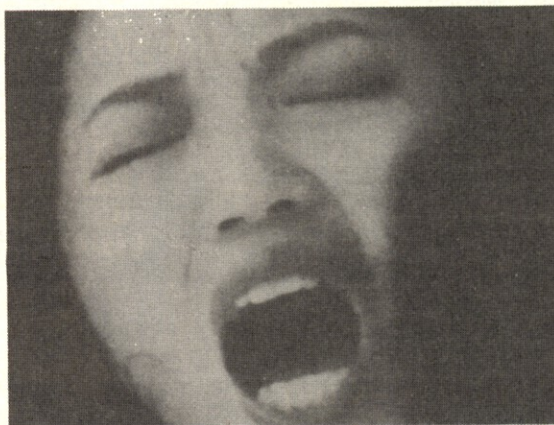
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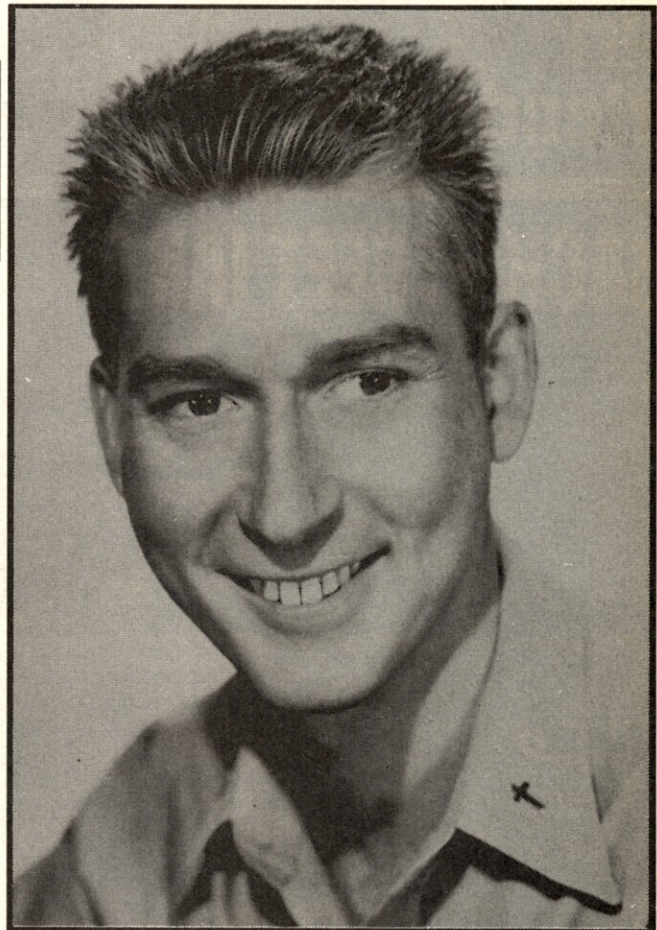
L.Q. JONES

Interview by Justin Humphreys

Famous character actor L. Q. Jones was born Justice Ellis McQueen (L.Q. Jones is the name of his character in his first movie!) in 1927 in Beaumont, Texas. Since 1954 he's been in "160" features and "700" TV shows. He's also written, directed and produced and is a member of the Cowboy Hall Of Fame.

"I lived more times with a guardian than I did with my parents, because my mother and I were in a wreck when I was four and she was killed. And my dad was not able to take care of a four-year-old hellion. And so they brought in a grandmother to take care of me and an aunt to take care of me and I drove everybody insane. So, finally, a lady, Anita MacBurnett who was nearly a twin of my mother even though they were not related, decided she was going to take me on, so she had just gotten married and took me to live with them and I stayed with them the rest of the time. We lived in town where my father, pardon me, my guardian owned the hardware store, but my grandparents had a place in town and a house out in the country and so on weekends a lot of times I'd go out with my grandfather, and work the stock with him, plow a little bit, get in his way. I went to The University of Texas. I also went to a place called Lon Morris which was a smaller, junior college. I'm a few hours short of 3 different degrees, but I have none. I was in the navy for a while, a very short period." After serving as a Lt. Commander in the navy, McQueen worked on a ranch in Nicaragua.

BATTLE CRY was the first movie for Justice McQueen. He played a character named L. Q. Jones. The 147 minute long Cinemascope and Warnercolor feature was based on the WWII Marine novel by Leon Uris who also wrote the screenplay. It was directed by the legendary Raoul Walsh. "Raoul was a rounder. A roue if you will. Wild man. As a matter of fact, my agent and I were talking about him yesterday. Raoul came from a very well-to-do family, I believe in Boston, and several presidents at the time were guests. I believe Mark Twain was a guest in the house. Ralph, fairly early was a bit of a rapscallion, and he talked his way onto an uncle's boat to serve, and they went down to Cuba, and on their way back, the boat nearly sank. There was quite a storm. They managed to drift into Mexico, where they had to rebuild the boat. Ralph fell in with a man who was a performer at their version of a rodeo, taught him how to ride, really ride, and use a rope. He decided what the heck, he joined the group that was driving cattle up through Texas. So he was a cowboy, he was a bit of a bandit somewhere along the lines. Some say he was a pirate for awhile. He got out here, actually he starred in pictures, I believe in New York, and then



coming up out here where he was helping organize pictures, working in them as an extra, then he became the big star himself, as an actor and was working as an actor and starring in pictures and then he had the accident that removed the eye. He decided to start directing. Ralph probably nearly single-handedly kept Warner Bros. afloat during the short times. He made some of the biggest, some of the best pictures in Hollywood. Yeah, WHITE HEAT, lots of really good ones."

"I have very fond memories of Ralph because I came in from Nicaragua, came in and Fess Parker drew me a map." (Fess Parker, from Fort Worth, became extremely famous playing Davy Crockett for Disney on TV in 54.) Fess and I had been roommates in college. He was, I think being considered for a part in BATTLE CRY which he eventually got. Anyway, he drew me a map on the back of his shirt front stuffing, how to get out to Warner Bros. I walked out. At that particular time, they had a double gate at Warner's with one guard, so that you walked up to the guard if you had an appointment, he buzzed the gate open, you went in. When you were coming out on the other side,

they were keepin' a pretty, tight check, so he buzzed and you could go out. Well, just as I was walking up, and I had no reason to be there other than I wanted to talk to somebody about BATTLE CRY, a little blonde with the tightest sweater you've ever seen in your life was coming out. So he swung his attention to her, not me. Buzzed, I walked in, walked down the hall, went in to Hoyt Bowers office, I knew he was casting it. Now, Cathy, his secretary would throw King Kong out if he didn't have an appointment, but she was down the hall picking up some coffee. The door to his office was open, he was on the phone, so I said what the hell, I walked in, sat down, put my feet up on his desk, and waited till he got through. Then I told him how lucky he was that I was there to play the part of L. Q. Jones.

"He promptly called Cathy and the both of 'em threw me out, because he said, 'You've got no experience, you know, buzz off.' So, I came back and I was telling Fess what happened, and he said 'Well, you gave up too easy. Go back out and talk with him again.' I said 'I won't be able to get back in.' So he gave me the phone number and I called up and talked to Hoyt and he said 'Look leave me alone, you don't have any experience, you don't know what you're doing.' And he said 'Wait a minute, I tell you what. Call me at three o'clock today.' I went back and talked to Fess, and he said 'So are you going to call?' I said, 'No, I'm not going to call.' 'Well, why not?' 'Well, it's just when you're talking to some guy, the easiest thing to do is just say call me at a later date and then he won't take the call.' He said 'If he didn't want you to call, he would've told you to shove off.' So I called and he said 'Look, you just don't have the experience,' and I kept talking, and he said 'Tell you what, come out tomorrow morning and I'll take you over and you can talk to Solly Bianco. Solly was head of casting at Warner Bros.

"So, I showed up the next morning. So I sat down and talked to Solly for about two-three minutes, and he was about to throw me out when the phone rang. Turns out it was Raoul Walsh and he was talking to Solly about something for the picture in the way of casting. And somehow, Solly mentioned the fact I was there and he couldn't get rid of me and I could hear him on the phone 'Bring him up and I'll throw his ass out.' So I went up with Solly. Solly went into the office, stayed there for two-three minutes. The door popped open, he says 'Come in.' I walked in and stood there and there sits Raoul and he didn't have his patch in. 'Cause a lot of times when he was tired, when he got a little chafed, he would take the patch off and put a little handkerchief in the hole. And that's where he was sitting. He stared at me, and I stared at him. Neither one of us said a thing for about five minutes.

Finally he said, 'Can you learn lots of lines?' And he said 'How tall are you?' Remembering the part from the book, which I read, L. Q. was about 5'7", weighed probably 180-185 pounds, so I said 'I'm 5'7". He said 'You're a goddamn liar, you're six feet tall. Can you learn lots of words?' 'Oh yeah, oh yeah.' So he said 'Okay,' turned us out and said 'Give him a test.' Well, I didn't know it at that point in time, that for the part of L. Q. Jones, they had tested over 250 people. Almost all of them professionals. Well, I went in, did the test, which I saw later, and Raoul had a lot more guts than I did. Anyway they had the meeting, the casting meeting, I think, probably a couple of days later, and they were talking about who was going to do what and they came to the part of L. Q. Jones, and Raoul says 'I want this kid,' mentioning me. And Solly and the heads of

the studio, Warner was of course, but Steve Trilling was the man actually running it. He said 'Raoul, for Christ's sake, be reasonable. It's 5,000 miles away. If you get down there, and he can't even repeat his name, you're screwed and so are we!' He said 'Be reasonable. Take one of the other people we know can do the part, when you get back in town, you can hire this guy and use him.' And Raoul said 'Either he does the picture or I don't.' That was the end of that. So, he went to



Justice McQueen as L.Q. Jones - BATTLE CRY (with Aldo Ray).

bat for me and I've been ever thankful."

AN ANNAPOLIS STORY (55) was directed by Don Siegel. "Don, was like Eddie Dmytryk in one regard, or Eddie was like Don, it was hard to tell. Don could take a very mediocre script and do good things with it. He had a feel for action. He liked people, although he was rather standoffish, he liked people, and so we took Navy Blue and Gold which is a piece of shit and he turned it into a reasonable picture. And we got to be good friends 'cause I was motor mouthing one day about what a good ping pong player I was, on the set, and I was a good ping pong player, I had been taught by a state champion and I, if I had taken the time to pursue it, probably could've been one of the champions. Somehow or another, Don got around to it and said 'What are you doing for lunch? Well, why don't we go play some ping pong?' And at that point in time, there were a couple places in town you could go in and pay for a table and use it, you could rent it for thirty minutes, an hour, whatever you wanted. We rented one for an hour and he beat the beJesus out of me. He was an extraordinary ping pong player. And from that time on we just got to be good friends." Alvy Moore, another actor in AN ANNAPOLIS STORY also became a friend of Jones and years later, a business partner.

LOVE ME TENDER (56), a 20th Century Fox Cinemascope release had been planned as a western called The Reno Brothers, but became the very first movie with

Elvis Presley. "We worked and became fairly good friends. A bit strange with Elvis, of course, because he was a huge hit. I was basically in the picture because of the man who was producing it, named Weisbart. I had done a picture for him at Warner Bros. This was at 20th. And so, I didn't know Elvis, didn't know any of the people over at 20th. This was my first time to work over there, but everybody was prepared to absolutely hate him. Even the crew, which was very unusual. They were really ticked that somebody was coming in to do this. Elvis showed up two days later, everybody in the world loved him. But we became really good friends, did eventually three pictures together."

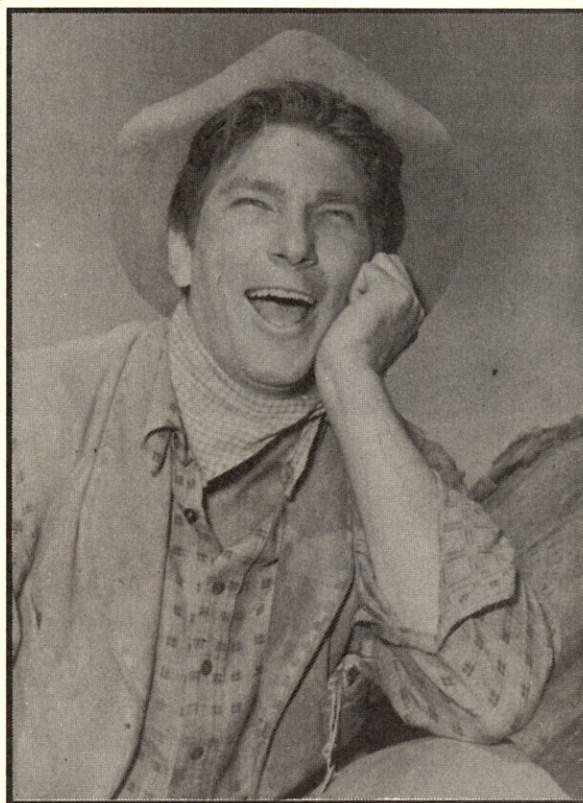
Neville Brand was also in LOVE ME TENDER. "Neville tried to kill me on the picture. That's okay, he didn't try to do it on purpose. We'd been shootin' for two or three weeks. Neville was known to visit the bottle, frequently, and we showed up for a fight, saber fight, and all of us were there except Neville. We were due to start shooting around 8:30 or 9:00. It's now 10, he hadn't shown up. Eleven, he hadn't shown up. Finally here he comes and he is totally hung over. So they managed to get him cleaned up, into his uniform and horseback, and it turned out the director said 'Look L. Q., you know what you're doing with this.' I didn't know anything about sabers, but he said, 'Look, get in there and do the fight with Neville,' and I put on another wardrobe and whipped in to do the fight with him and of course, he was so gassed, he took a swipe with the saber, damn near took my head off. I just managed to stop it before it got there, promptly fell off his horse, and that was the end of that shot. As a matter of fact, I'm sitting here with a book Neville gave me. They were going to do this picture, and Neville was goin' to be in it, he thought I ought to talk to him, picture of a book called Andersonville. It's a tremendous study of that camp and the prisoners, Andersonville in the South, and here's his name 'Neville Brand, 24920 Malibu Road, Malibu,' with his phone number. Good man."

BETWEEN HEAVEN AND HELL (56) is a WWII drama starring Robert Wagner and Broderick Crawford as a psychotic commander. Jones plays a sharecropper turned soldier. The cast also includes Buddy Ebsen, Robert Keith, Brad Dexter, Mark Damon, Skip Homeier, Frank Gorshin, Carl Switzer and Terry Moore. "Richard Fleischer tended to do particular type pictures. That was rather an unusual one for him. As you recall, he did THE NEW CENTURIANS. And Richard was a director fairly much in demand. He and I became good friends. I was goin' to do another picture for him then we got screwed up,

crosswise, I had to go do another one, and so I didn't work with him. But I was very lucky, because I got to work, I did a lot of work with Bob Wagner, and Broderick and two or three others, because, if you look at the picture, the central theme of what the picture is about actually is represented with the relationship between Wagner and ourselves. He's the wealthy southern land owner and we're the bottom of the rung and it was because of the stupidity of an officer that we got killed which is what made him attack the officer which he ended up in the brig for. But we did a lot things. Though some of the stuff that we did didn't make the screen, most of it did because Harvey Lembeck was very good at what he was doing which is comedy relief. Wagner was playing it straight, I worked in the middle. Richard's a good man, fun to work with."

MEN IN WAR (1957) is a Korean war movie directed by Anthony Mann. Robert Ryan stars. "Yes, first time with Bob, it was also the only picture that I've ever

made, and I use pictures both as pictures and television, so it'd be a combination, I understand, people have told me somewhere around 800, it is the only picture that we ever shot, that I ever shot, in sequence. Yep, we started off with the first shot that was called for in the script and went straight through. I enjoyed Bob very much. Payer me a great compliment, 'cause I had forgotten for a while, when we did the WILD BUNCH that I worked with Bob. It had Aldo (Ray), Robert Keith who is Brian Keith's father, a lot of good people. If you look at it, it doesn't really, it's not really a good picture. It's close... it's a strange picture. I ended up doing another two or three for the guy (Philip Yordan) who wrote it. And as a matter of fact, he wanted to buy A BOY AND HIS DOG once I had done it, but I hadn't seen him in years. He was



over in Spain working. I would've liked to have worked with Bob in GOD'S LITTLE ACRE (58). It was done by the same group, and I was going to except then I got another job, just before that, and I was gone when they started shooting, so I was screwed. Anyway, yeah Aldo was in it, so I worked with Aldo, I don't know, three or four times."

Vic Morrow was also in MEN IN WAR. "Vic was a brick (laughs). He was very funny. He had not done... let me see, when we did MEN IN WAR, I had probably done, not a whole bunch, but I probably done twenty, thirty pictures. Vic came in along with... there were four or five people from New York with Vic, Jimmy Edwards, the black, there were two or three others, and they had never done a picture. They had worked on the stage. They may have done a picture where they stood in the background or walked through, but never where they had anything to do.

So, I remember Vic, 'cause Bob and I were lying there one day giggling and laughing about something and we heard a line of dialogue. Very short line, like 'What did he say?' And we weren't paying attention then 'What did he say? What did he say? What did he say?' And we glanced around and there was Vic and Jimmy Edwards rehearsing Vic's line. They rehearsed that line for thirty minutes. At least thirty minutes. We got ready to shoot and Bob and I were, giggling around, just damn near collapsing in laughter, and we had in the mean time talked with the director. And we got all ready to go, got it all laid out, did a rehearsal, and just before we started shooting, the director said 'Uh, listen Vic, that line you've got,' which was the only line he had at the time, 'just forget about it. We don't need that here.' And we pressed right on. We tried to do the scene and Vic was so flustered. He fucked everything up. Totally. We all collapsed in laughter, went back, got it straight, and did his line, and everything was okay. But that's the most I remember about Vic (laughs.)" The other actors were Philip Pine, Nehemiah Persoff and Scott Marlowe.

OPERATION MAD BALL (57) is a Jack Lemmon service comedy with Ernie Kovacks. "Ernie was at that point in time a big star on television, was not much into pictures. Well, anyway, when you step in with Jack Lemmon, in comedy, and Arthur O'Connell, you gotta hustle. And Mickey Rooney (laughs). But again, Ernie and the rest of us became great friends. Now Ernie at that point in time, smoked cigars and he smoked cigars incessantly. You got the feeling that he smoked cigars asleep. He was never without a cigar and we drove him insane, because he'd light up a cigar, the director would call and they'd have to run off so he'd put his cigar down. As soon as he put it down, we took a hammer and nails and nailed his cigar down. Now he would come back, still jabbering with Lemmon or O'Connell, and not thinking, he'd pick up his cigar. Of course it broke it two, where we had driven the nail in. We must have cost him \$1,000 by fucking up his cigars. But he was such a nice person, he went along with it. We had a ball, the whole bunch of us. It was truly a ball."

THE NAKED AND THE DEAD (58), based on Norman Mailer's novel was a Cinemascope RKO production which ended up being released by Warners. "Raoul Walsh again. THE NAKED AND THE DEAD was probably the most definitive novel of W.W.II, far more than BATTLE CRY. THE NAKED AND THE DEAD was just one of those things that put everything is a loser when you fight a war, which is true. It's a very downbeat picture. I'll give you something that very few people know. Do you have any idea who wrote the original screenplay for THE NAKED AND THE DEAD? Norman Mailer wrote the book, but who wrote the screenplay? You could win a small fortune with this one 'cause no one will ever know. Charles Laughton. And do you know what a novel length of a script is? Do you have any idea? We were shooting them, we were shooting shorter pictures, the script would be anything from 90-100 pages, a very busy script, or a talking script would be 110. An extraordinarily

talky picture, we made a lot of those, would be 140 pages. Do you have any idea how long the original was? Six hundred and some odd pages!

"So, they dismissed Charlie, and brought in Raoul. He was not the first choice. I don't know why he wasn't, but they had put a couple on to write the screenplay and I know of Dawson's, I believe, but I've forgotten their names, and we went to Panama to shoot it. And we shot the first two weeks and we didn't have page one of the script. Raoul was good at that. Every morning we'd meet in his tent at let's say eight o'clock, and we'd sit there with Cliff (Robertson), Raymond Massey, Aldo, Joey Bishop, Jerry Paris, a whole bunch of us. And we'd sit around and Raoul would say, 'Hey, I tell you what. Right here, Cliff you say... I'll move you over... and you say. . . Raymond why don't you think about this...' And then he'd turn to Joey and I and he'd say 'We need something funny that I'm gonna do today. See what you two can come up with.' And then we'd all go to work, get ready, get out to the location and pretty much build the scene as we went along. But it wasn't that unusual, Raoul did a number of his pictures that way, far better than the script we finally ended up shooting—when it finally got there!" Famous stripper Lili St. Cyr was also in the cast. "Gorgeous lady. Just totally gorgeous. As a matter of fact, when we got through with the picture, she invited my wife and I over and we went and had dinner with her, probably one of the few people that'd do it 'cause she was extraordinarily shy. Just was totally nervous around people."

Many more roles in important releases followed for Jones. He worked in 20th Century Fox, Warners, MGM and Columbia features, often filmed in Cinemascope. THE YOUNG LIONS (58), a WWII movie starring Brando and Montgomery Clift and WARLOCK, a western starring Richard Widmark, Henry Fonda and Anthony Quinn (59) were both directed by Edward Dmytryk. "Oh I loved Eddie. I loved Eddie and Jeannie his wife. I first did THE YOUNG LIONS with him, and then I was supposed to do something else. That was Brando, Montgomery Clift. You had Brando, Montgomery Clift. You had Dean Martin, Eddie directed it, we shot it, started off in Paris, and Eddie and I became very good friends as did Jean. By the way don't ever play cards with her, she'll lift your scalp. After we got back here and we finished shooting, then Eddie and I kind of lost touch, and then he called and we were, I was gonna go work with him on another picture, then I got busy, then he got busy, then WARLOCK came up and he said 'What the hell, come over.' He said 'We'll have fun, and Joe's doing the camera. (Joe MacDonald who had also shot THE YOUNG LIONS). And so I went over and worked with Eddie for one day. I talked with him not more than two or three weeks ago because he's teaching here at SC. He's an extraordinarily talented man. They really screwed him over with that communism bullshit. They screwed him up and there were years when he couldn't do any work, because he had done some monumentally good pictures with, God, Dick Powell. He did it with Robert Ryan, did a

"We've been at this an hour and a half. I charge by the minute! God, I hope I don't have to make it all the way from 61 to 95!"

whole bunch of 'em and there's a big hole where he was not allowed to work."

Jones was in 3 Elvis movies, all westerns, plus HOUND DOG MAN (59), an imitation Elvis movie in which first time actor Fabian wore Elvis' clothes from LOVE ME TENDER. Don Siegel directed the 20th Century Cinemascope release. "Fabian's a nice person. That's just it—he's very nice. I didn't care for the songs he did. That's okay, because he didn't care for a lot of the stuff I did. He did 'em well, he was not that talented as an actor, but worked hard at it and was just a nice person. Again, we had some fun, but the people he was with though, it's kind of hard... when you're working with that group... you know, Christ Almighty, you got Royal Dano, Jane Darwell. Jane Darwell's, you know, the best thing going! Stu (Stuart Whitman) who was very good at that point in time, Carol Lynley, very good at that particular time, and a whole bunch of people through it, and when you do that, you gotta really hustle. But the good thing about our business is, you know, if you step into a scene with Tracy, you were in real trouble to begin with, the

was having trouble, again, making the move to overcome his natural shyness. He was not a good actor, he could have become one, and he wanted to become one, but the prices that they was paying for him at that point in time was so high, that they expected him to come in, do his thing and leave. Well, Don was helping him quite a bit. Look at the people he was surrounding him with, John McIntire, not a finer actor in the history of our business. Dolores Del Rio, gorgeous lady from Mexico. A huge star, huge. And at that point in time, God, she must have been in her late fifties, early sixties, still just as totally gorgeous female. Such a nice person. But all really good people mixed in with him. Again, then Don was helping, Dave Weisbart was also producing that one. A nicer, sweeter, more helpful person never existed than Dave Weisbart. And so they helped Elvis put everything together.

"Elvis pulled one of his tricks he loved to do. He and I were always at each other. But he pulled one on Siegel and Dave Weisbart. Everything was going along swimmingly but also it was all dependent on Elvis, 'cause he did a lot more in FLAMING STAR than he had done

in LOVE ME TENDER. It was at that point in time that Elvis was heavily into his karate stuff. He was breaking bags, and punching this and doing flips, and they were always afraid somethin' was goin' to happen to him. So we finished shooting on a Saturday morning, 'cause we were on a semi-location. He took off for another couple of lessons, we came back Monday morning, ready to go to work. Everybody gets to the place, we're all made up, reasonably in place, Elvis had a slightly later call than the rest of us, and just as



FLAMING STAR – with Neville Brand and Elvis

main thing about our business, almost everyone, especially the big people, the really big people, the really big stars, and the really good people will do anything in the world to help you, as long as you have a bit of talent and you're trying to do it right. And Fabian would have been up the creek if he stepped in with a bunch of people who were just mediocre in what they did. His singing would have been fine, you know it wouldn't have interfered with his music. When you take somebody like Don Siegel who understands how to shape and help, and then put him in a group of people they may pull his act up and he did, I think, a very commendable job."

FLAMING STAR (60) was the third Siegel movie with Jones. The 20th Century Cinemascope release was also his second with Elvis, who has a serious role as a half breed Indian. "Right-O. Elvis was Elvis, he's um, again, Elvis was a rather introverted personality. If you happen to watch him on stage in the wings, he was having hissy fits, he was so nervous. The instant he stepped out into the light, he changed into an entirely different person. And he

we're getting ready to shoot, here comes the limo, with Elvis, and the door opens up, Tony gets out and Sonny gets out, and they're arguing, you can hear 'em. And here comes Elvis, and his arm is wrapped in a cast from his fingers all the way up to his shoulder. Well, Siegel almost passed water for Christ's sake. Dave Weisbart blanched and we thought he was gonna faint. They went rushing over to Elvis, 'Good God, what are we going to do?' And just before they got there, of course, Elvis let it drop and ran to his makeup room. Because it was all a phony, he just put the thing together! But I thought David Weisbart, I thought he was gonna have a heart attack. It's not real hard to imagine, I think he probably had \$3 or \$4 million at stake, and here's the star of it, crippled!"

CIMARRON (60) was an MGM Cinemascope epic western remake by Anthony Mann. "CIMARRON was a huge cast. A lot of people, a lot of big people. I didn't have much to do." Mercedes McCambridge was one of the many stars. "Mercedes, (laughs) I don't think anybody would like to be friends with Mercedes. She's a strange lady, gorgeous actor. Just totally gorgeous, but she kind of, she went her way and worked her side of the street. Most of

the rest of us on the other side. That was my reaction to her. She may have been the opposite, but that's what I do. I became good friends with Aline (MacMahon), with Glenn Ford, with Charlie (Charles McGraw), and with a bunch of the others, and we just didn't hang around too much with Mercedes."

HELL IS FOR HEROES (62) is a WWII movie by Siegel. "Siegel did a lot of good pictures. HELL IS FOR HEROES is a good one." Some people have wondered if Jones (aka McQueen) is related to star Steve McQueen. "Good God no! I worked with Steve a couple of times. Steve was his own man—nothin' wrong with that. He just worked a little bit different. But he was a nice person, a tough person. Loved to race. Had a good time. Was very lucky the way things unfolded for him. 'Cause Steve's not much of an actor, but he's a good personality, he's a good person, good presence. And so he was careful at picking the stuff that he did—did a gorgeous job of it, and worked very well. I was basically through with HELL IS FOR HEROES before he came on."

I had an accident, I was supposed to go further into the picture, but I had an accident coming to work—my neck was about the size of my head from whiplash and stayed that way for three or four weeks. Sometimes, as a matter of fact, the thing I did with Bobby Darin, the scene outside in the truck, just happened to notice, I think I'm wearing something around my neck, because it had already started swelling. I had the wreck that morning. Still managed to get to work. They danced around me till I got there and I thought we were gonna be able to go on but it started swelling up really bad and I wrapped something around my neck so we could go ahead and do the piece. We finished that, I just told Don I didn't think I could go any further unless it came down, but it didn't and it stayed that size, for at least two weeks. So I was out of it. From that point on Steve then came on and started his work."

RIDE THE HIGH COUNTRY (62) was Sam Peckinpah's 2nd feature. The MGM Cinemascope release stars Randolph Scott (in his last role) and Joel McCrea as aging gunfighter friends. Jones went on to act for the controversial Peckinpah many times. "I stopped in to see him the first time, on a picture that Don Siegel directed, called AN ANNAPOLIS STORY. It had been released under I think NAVY BLUE AND GOLD with John Derek. But Sam was the dialogue coach working for Don Siegel. And Sam and I became pretty good friends and I was helping him with the dialogue of some of the other actors, how the hell he was presupposing I do that I don't know, but I was and then I lost touch with him, didn't see him. Got a call, the agent did, from Peckinpah, and he wanted me to do RIDE THE HIGH COUNTRY. So then we got together, I think from that point eight or nine pictures." It was also the first time Jones worked with Warren Oates. "What's to say about Warren for Christ's sakes. One of a kind. Hell of an actor. Very nice

person. Warren and I became extraordinarily good friends—probably wound up doing seven, eight, nine shows together."

"Burt Kennedy (director of THE WAR WAGON, HANNIE CAULDER...) at that time was just writing. And he and Sam were friends. And he and Joel McCrea and actually Randy Scott knew each other, so they cast the piece. Burt had nothing to do with it, but they cast him. And, they cast it so that Joel was going to play the part that Randy played. Randy was going to play the part that Joel played. And (producer) Dick Lyons had set it up that way."

Well, a couple of weeks before they're ready to go to work, I'm going to assign a time, the time means nothing, but let's assign it, two o'clock in the afternoon, phone rings and it's Joel McCrea. And Joel says, you know, 'Burt, I really don't know what to do.' He says 'Well, what seems to be the problem?' Well, he says 'This is the part I'm going to play. I don't know why I agreed to play it, 'cause I

have never played a heavy.' And I knew Joel very well, did a number of things, really he was right, he always played the hero, bumbling sometimes, but never a heavy. And he said 'I've talked it over with friends,' meaning his wife, 'and we've decided I'm going to pass. It's a good part, I think it'll make a good picture but I just can't do it, and I think I'm gonna pass.' And Burt said 'Wait a minute, wait a minute. Let me see what I can do.' He hadn't the slightest idea in hell

what he was gonna do. Joel hung up, ten seconds later the phone rings. It's Randy. He says 'You know, I think this picture is cast wrong. We should change parts, but I don't know how to go about bringing it up to Joel.' And Burt said, being very clever and glib, he said 'Look, let me work on it.' Hung up, made a call to Sam, said 'Oh Shit just change 'em. Lovely, lovely.' And everybody was happy. So they both got the part."

"They sent us up to the Tetons to do the shooting and it was, snow was, God, six feet deep, eight feet deep. We were living in chalets and having to scrub around to shoot and we were falling behind. Sam was getting what he wanted but we were falling behind. So the company, since this was the second picture Sam had ever done, without consulting, they pulled the plug, canceled the shoot, and put everybody on the busses and sent us back here, because they were losing money, they were going to shoot it on the lot as opposed to where Sam wanted it. Well, they hadn't bothered to tell Sam, and when he found out it took three of us to restrain him 'cause he was going insane. Now they had the car for him to bring him back, but he said 'Screw you I'm gonna go back with my friends,' so he came on the bus with us. As will often happen, and I knew better than this, but we got into a poker game. And we were, Sam and I, were kneeling on a seat, playing over the back, we had no place to put the money so I used my hat. Now I probably won \$1,000 while we were playing. When we got to L. A., there wasn't a



With Audie Murphy

penny in the plate! Sam, that idiot, had taken all of the money, and spent it and lost it. But do you think he was going to pay me back? No way. We got here, he was so ticked that I was gonna call and have him pick me up, but his car was in the garage that he had rented by MGM. So I said 'Come on with me.' So we popped in his car, damn near scared me to death driving home, 'cause he was so mad. Then when we got home, he said 'Screw it. Take the car,' which was a Corvette, 'and get it back to me when you can.' I think I kept it a month before I gave it back. But he got so mad that when we finally got back to shooting, we were shooting in Bronson Canyon, a place where a lot of people shoot here. Yeah, I must have shot twenty pictures in Bronson. Uh, he was so furious, that he made 'em create snow with the machines, for the entire canyon! We were up to our kazoo in soap suds. And of course soap suds are okay, but they burst and collapse so quickly. And so, when you do it, with soapsuds, your crew is constantly busy snowing and he drove 'em insane. But he got what he wanted and that was the last time they ever pulled a plug on Sam.

"When they released the picture, they put it out with another picture that MGM had made. I will not favor you with a title because there's no need to mention it. It went out second on the bill. The other picture was a total dog. And they were about to pull both of 'em when somebody said 'Wait a minute,' and started checking the records, then made some phone calls and found out to the best of their ability, that people were coming to the, by this time it was already in the drive-ins, uh, people were coming to the show to see RIDE THE HIGH COUNTRY and not even stay for the other picture. So, for the first time I've ever seen them show any brains, the major studio, pulled the picture, held it for a little while, and then put it back out by itself as a single and it took off. It won all sorts of awards."

SHOWDOWN (63) and APACHE RIFLES (64) both starred war hero Audie Murphy. "A basket case, a banana. Yet I thoroughly enjoyed him, a hard worker. Again, he and I became friends. The thing that made him the hero of WWII, he didn't go, his elevator didn't go all the way to the top. He would just do strange things. Slightly dangerous, carried a gun a lot of the times, not on the set, but, we were on location and almost everything he and I did, I think I did three pictures with him altogether, I'm not sure, but we'd spent a lot of time on location. When you got on location, you get in with a strange group of people occasionally, and Audie was just stranger than they were strange. So the thing to do was stay away from Audie a little bit, unless you

wanted to get into real trouble, and yet when he was not drinking, just one of the nicest people in the world, very soft spoken, close to being shy and it was one of those things. I worked with the three most decorated soldiers in World War II. Audie Murphy was the first, Neville (Brand) was the most decorated Marine, and I worked with Chesty Pullet, who was the most decorated officer in W.W.II, Chesty was the advisor in, I think it was THE NAKED AND THE DEAD. One of the toughest human beings that ever walked. You know anything about Chesty? So it would put you in perspective, Iwo Jima, which was a total graveyard for about eighty percent of the people that hit the beach, Chesty hit the beach along with his company. And the air was alive with ammunition. And they got off the landing craft just barely onto the beach and they had to move inland a bit to get out of the total killing field and a lot of these kids were just green from boot camp, just froze so that they were being killed right and left, they couldn't, they didn't have enough gumption to get up and move forward a couple of hundred yards to get to cover. Everybody was hiding behind dead bodies, trees, what few there were,

boats. And Chesty just stood up, and I understand from his citation, just walked around the beach like you were strolling down the street, picking kids up by the scruff of the neck, the ass, kickin' 'em, throwin' 'em to get to cover. They finally got to cover, and he saved a lot of 'em. He was not wounded and yet his uniform was just riddled with bullet holes. The man was a legend among the Marines, and rightly so."

Jones produced, directed and acted (using his real name Justice McQueen) in THE DEVIL'S BEDROOM (64), filmed as Fury Of Vengeance. "If

anybody could be accused of it, yes I did." The associate producer and one of the stars was actor Alvy Moore, known to millions as Hank Kimball on GREEN ACRES. The b/w western was released by Manson Films (ATOM AGE VAMPIRE, HONEYMOON OF HORROR...) and played in adults only theatres. "Right. I love to go and watch the faces of the people in overcoats as they try to figure out why this picture is in a porno house, cause you could show it in a church, it wouldn't make any difference. It was a true story about a guy in Texas and it works off of a quirky law that's still on the books in Texas and that said, you can be committed to an insane asylum by members of your family. And the story caught my eye because here was a guy that was, a part that was played by John Lupton, who was a loner. He did BROKEN ARROW, we started out in BATTLE CRY together. Anyway that's the kind of a character he was. They were land poor. They had plenty of land, they just didn't have



L.Q. with bottle.

any money. And his brother ends up marrying the town tramp. And then it's discovered there's oil on the property. And she wants it, but she cannot sign the papers for it. The land actually was in the name of the part, the character that John played. And they couldn't convince him to sell it or lease it for the oil. And so she vamped and set it up so that it looked like he was guilty of murder. He was not, and she gets his brother to go along, they're married of course, she seduces him into committing him to the asylum. And then he escapes from the asylum, and then there are a couple of murders and they think he's committed 'em. He did not. They were accidents. And they eventually ended up holing him up in a place called The Devil's Bedroom which is a big cave. And in trying to get him to come out of it, out of the cave, which he will not do, they pour kerosene in, the idiots and set fire to it, and they set fire to him and killed him. Talk about a comedy. So, we decided to do that for \$13 or something. It's one of the worst pictures ever made."

MAJOR DUNDEE (65) starring Charlton Heston and Richard Harris was Peckinpah's third feature and was supposedly hacked to pieces by Columbia. "Not supposedly. It wasn't the studio but (producer) Jerry Bresler who was a nuisance. Some of everybody's part was cut. But that's really immaterial, because they just butchered the picture, there are sequences from that picture that never made the screen, that any one of which is an award winner. But he just cut 'em up so badly, changed it around so much that they totally destroyed it. It's not a bad picture, it's just not a good picture. It's not that coherent. Sam's version of it, I think, was too lengthy (160 minutes) but Bresler's (134 then 120 minutes) was too stupid. Matter of fact they had the preview for it and Bresler was with Cohn, the head of the studio, and from people I know that knew Cohn very well, said when the preview was over, the limo picked up both of 'em to take 'em back to the studio. And once they got in it and got away from the preview, Cohn told him he was a complete, utter, talentless ass (laughs). Threw him out of the limo and drove on without him. And then they tried to put it back, but unfortunately they already cut the negative so it was impossible to do some of the work they wanted to do."

Peckinpah started THE CINCINNATI KID (65) just after MAJOR DUNDEE was taken away from him but was fired. "That's when the trouble started with that idiot Jerry Bresler. When he got fired off of the KID, Sam couldn't even get arrested around town. Not only wouldn't they return his phone calls, they wouldn't allow him to go on the lot, so, he just had to sit around. Finally somebody said fuck this, and put together a thing called NOON WINE (66) for him, which was the Katherine Anne Porter novella. He made a TV movie out of it and did an excellent job with it. I did that one and then we did THE

LADY IS MY WIFE for Chrysler, which was Jean Simmons, Alex Cord, and uh... can't remember his name, super actor who was in COMPULSION." (Bradford Dillman) The two one hour dramas were the last TV projects for Peckinpah, who considered himself blacklisted from features at the time. NOON WINE starred Jason Robards who would figure into the careers of both Jones and Peckinpah in later years.

Jones was in STAY AWAY JOE (68), his last Elvis movie and HANG-EM HIGH (68), made after Clint Eastwood's spaghetti westerns. "Yeah, it's in that style. It's a good western if you will. It kind of found the better of both sides, and used them. It is a very strange picture when you take it from top to bottom. Ed Begley, who's marvelous, Ben (Johnson) was in it, Pat Hingle was in it.



Good people all over the place and it just works. I worked with Clint, oh, I don't know, eight, ten times. We did a bunch of the RAWHIDEs together. I knew him very well." In a recent issue of Entertainment Weekly, Jones was asked about today's westerns and Eastwood. "The stuff they call westerns today, all you have to do is change the horses to Ferraris and you'd be doing WALL STREET. I love Clint Eastwood, but he couldn't make a western if it bit him on the ass. UNFORGIVEN is not a western."

Jones formed LQJAF (L. Q. Jones And Friends) and the first project was a horror movie, THE WITCHMAKER (69) which he executive produced in Marksville, Louisiana. Alvy Moore, from THE DEVIL'S BEDROOM was associate producer and acted. "Right-o." Since the cast includes former Playboy playmates (Including Diane Webber and Sue Bernard), some have wondered if nude scenes had been cut for an "M" rating. "Oh, no. It's just a story based on witchcraft. We used ladies that are gorgeous, but they are all clothed, in those days, even today I wouldn't make a nudie, especially for my company. We just used 'em. And they were used as seductresses, as witches. It's a strange little picture. It's not real good but for its time and its genre, it is very good. We ended up on a whole bunch of ten best of the year lists, with the picture. Alvy and I went out with it to start it off and we set records for about two to three weeks. And then Columbia, who we'd made a deal with, said 'Look, we know how to handle this from this point on,' and they did. And it went straight down the tube. But it did okay. What the heck."

Next issue: A complete (as possible) filmography, THE WILD BUNCH, THE BALLAD OF CABLE HOGUE, PAT GARRETT AND BILLY THE KID, THE BROTHERHOOD OF SATAN, L.Q. directs A BOY AND HIS DOG (just released as a remastered letterboxed laser disc from Lumivision), LONE WOLF MCQUADE, Scorsese's CASINO and more on Peckinpah!

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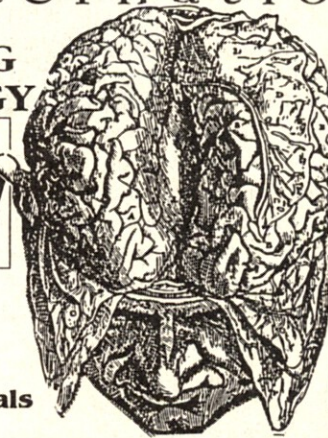
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Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PV16 \$29. Fight For Your Life - All time exploitation champion. Original uncut version \$29. The Legend of Dolemite - Rudy Ray Moore documentary w/ recent nightclub footage! \$25. The Devil's Female (Magdalena: Possessed by the Devil) - German Exorcist inspired. Similar to The Exorcist \$19. Hospital of Terror (Nurse Sherri) - Long version \$29. The House that Vanished - Superior British erotic horror \$49. The Beauties and the Beast - Lovellies attacked by Yeti monster \$35. Virgin Witch (Lesbian Twins) - British erotic horror. 1970 \$49. Jailbait Babybitter + Student Bodies - 70's drive-in co-feature \$39. Death Game (The Seducers) - Similar to Little Miss Innocence \$29. Sweater Girls - Similar to American Graffiti \$29. Don't Go Near the Park - Wild 2 horror/exploitation \$39. House of Terror - Obscure horror. 1972 \$19. The Amorous Headmaster - Scandinavian 70's exploitation \$29. Bloody Trail (Montego) - Escaped slave aids soldier. Offbeat western w/ sex \$29. The Innocent - Laura Antonelli \$19. How Awful About Allan - Tony Perkins \$19. Nuts & Peppas - An Orgy of Power - Low budget Euro Caligula imitator \$29. Joy - Private Screenings exploiter \$19. Commando Amazons - Like a Hong Kong Doll Squad. Wild \$39. U.S. Vice (The Murder Gang) - Russ Tamblin \$19. Evil Laugh - Obscure gore horror \$19. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$39. Psycho - Disfigured man seeks revenge. Great atmosphere \$29. My Brother Has Bad Dreams - Unique 70's low budget psycho \$29. Plan 9 From Outer Space - A fine piece of work \$19. Poor White Trash (Bayou) - All time drive-in classic! \$39. The Naked Zoo - Join the acid peep. Rita Hayworth. 1970. No picture box \$25. The 7 A.M. Show - James Brown, the Stones \$19. Affaire Nocturne - John Carradine \$25. The Strangler Victor Buono. 1964 \$25. Tales From the Gimli Hospital - Krazy Kult \$29. The Young Nurses - 70's exploitation \$19. Hell Penitentiary - Sergio Garrone WIP \$19. The Loved One - Classic black comedy. Complete 122 min. version \$79. Under the Doctor - British exploitation \$29. The Sinful Bed - Euro 70's exploiter \$29. Emily - Koo Stark \$29. Schoolgirls in Chains - Prime 70's exploiter. No picture box \$25. Love Butcher - Split personality psycho kills the women who reject him. 1975 \$35. House of Whispers - Where the 'Immoral' are punished. Long version \$39. The Princess and the Call Girl - Radley Metzger \$35. Run, Virgin, Run - Euro sex comedy \$29. Switchblade Sisters - Original issue \$29. The Night Slasher (Night, After Night, After Night) - British psycho thriller. 1970 \$29. Pass Black (Disco 9000) - Late 70's blaxploitation \$25. Lemora: The Lady Dracula - Cheryl 'Rainbeaux' Smith \$29. Multiple Maniacs - John Waters \$19. Dance Hall Racket - Hollywood Confidential original \$29.

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Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$39. Biokids - Crashed Phillipino Power Rangers knockoff \$25. Pugnitive Girls - Complete 96 min. version. 2 roles for Ed Wood! No picture box \$25. The Wild Angels - Kicked off the biker boom. 1966 \$19. Angel Unchained - Bikers come to aid of commune \$19. Hell's Belles - Revenge for stolen cycle \$19. The Hard Ride - 'Nam vet bucks bikers to fulfill promise. 1972 \$19. Chrome and Red Leather - Biker action w/ Marvin Gaye! \$19. Doctor Gore - Pat Patterson's magnum opus \$25. Far From Home - Drew Barrymore. See review in PV19 \$25. Blown Away - Uncrated version. Nicole Eggert nude \$25. Strangers in the City - Affairing look at NYC tenement life c.1962 \$25. Nothing But a Man - Black laborer faces prejudice during the civil rights era. A classic. 1964 \$25. Baby Love - Linda Hayden as a disturbed nymphet. 1968 \$29. Evil in the Swamp (All the Kind Strangers) - Samantha Eggar \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$29. The Abductors - 2nd in the Ginger series \$29. Girls Are For Loving - 3rd in the Ginger series \$29. Mona's Place (Fandango) - Sex western \$29. Escape From Blood Plantation - Radiatic prison \$35. Valentina - Based on the erotic comic strip \$19. Smooth Velvet, Raw Silk - Annie Belle \$19. 16 Fillette - French teen is busting out of her dress \$29. La Petite Sirene - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson \$25. Score - Radley Metzger exploitation w/ Lynn Lowry \$25. The Pool Killer - Gothic horror/drama \$29. House on Straw Hill - Erotic horror w/ Linda Hayden \$29. Thunder Road - Excellent Robert Mitchum vehicle(s)! \$29. Cape Fear (62) - The original classic \$25. Sheba, Baby - Pam Grier \$25. Friday Foster - Pam Grier \$25. Screem, Blacula, Screem - Pam Grier \$25. Starlight Hotel - Annie version of The Wild Seed \$29. The Harder They Come - Jimmy Cliff classic. \$25. Space is the Place - Sun Ra. See review in PV17 \$25. Without You I'm Nothing - Sandra Bernhard concert film \$25. Zabriskie Point - Antonioni's anti-establishment statement \$25. Web of Deception - Italian thriller w/ nudity \$9. Emmanuelle in Bangkok - Gode entry in the series \$19. Who Slew Auntie Ro? - Shelley Winters \$29. Snake Dancer - Glenda's exotic dance routines gets her busted. Euro, retitled \$39. The Girl - Franco Nero is smothered by 14 yr. old nymphette \$29. The Thorns (The Divine Mr. J.) - Religious satire w/ Bette Midler \$25. Shaft - That Shaft is a bad mother... \$25. Shaft's Big Score - Sequel to Shaft \$19. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine. Includes Dolemite, Disco Godfather \$29. Island of Lost Souls - Horror classic \$19. Freaks - Tod Browning's classic morality play \$25. Sister Emmanuelle - Teen sent to convent school \$19. Cat in the Cage - Goleen Camp \$19. Emmanuelle's Revenge - Joe D'Amato \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19. The Peacekillers - Ultra violent biker \$29. Teenager - Obscure 70's exploitation. Sue Bernard \$35. Playgirl Killer - Canadian 2 horror w/ Neil Sedaka \$29. The Aphex - Scientist experiments with immortality \$19. The Wasp Woman Complete 73 min. version \$19. The Sadist - Arch Hall Jr.'s masterpiece \$19. Female Jungle - Jayne Mansfield \$19. Night Tide - Dennis Mopper. Best available print \$29. Slumber Party '57 - Reinbeaux Smith, Debra Winger \$25. Love Letters of a Portuguese Nun - Innocent 13 yr. old country-girl lured to convent run by devil worshippers. Jean Franco masterpiece. No picture box \$19. The Red Menace - Great anti-communist drama. 1949 \$25. The Fat Spy - Teen oriented musical comedy (?) w/ Jayne Mansfield & Phyllis Diller \$29. Hollywood Horror House - Psycho gigolo. 1968 \$29. Dracula vs. Frankenstein - Al Diamond 2 horror \$29. Cauldron of Blood - Spanish horror w/ Karloff \$19. Fellini's Roma \$19. La Dolce Vita - An epic accomplishment. On 2 tapes \$29. Nights of Cabiria - Fellini \$25. Juliet of the Spirits - Fellini. On 2 tapes \$29. Teorema - Stranger seduces entire family. Pasolini \$25. Accatons (The Scrounger) - Pasolini's first \$25. Umberto D. - Original Embassy release \$19. Keetje Tippel - Gonnoisseur version \$29. Susana - Wry Bunnell \$25. El Bruto - Inspiration for La Strada? Bunnell \$25. Diary of a Chambermaid - Sexy Bunnell \$25. Prospero's Books - Warning: Watching this movie on acid may blow your mind! \$19.

The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made" - PV15. Susan Sennet \$29. The Wicker Man - British erotic horror. Complete 100 min. version \$29. Django - Franco Nero spaghetti western \$25. Hell Squad - Vegas showgirls turn commandos \$19. The Erotic Adventures of Don Quixote - Historical exploitation \$25. Spurs of Death (Rooster) - Cockfighting. Kristine DeBell, Sally Marr. 70's \$19. Wandango - Ken Norton, Susan George \$29. Viva Knievel! - Stars the crashmaster himself \$25. The Refrigerator - Black comedy/horror. See review in PV16 \$29. White Heat - Cagney \$25. Raten Alive - Super Mooper \$19. Felicity - Superior Euro erotica. Glory Annen is delectable \$19. Black Caesar - Prime blaxploitation \$25. Hell Up in Harlem - Sequel to Black Caesar \$25. Foxy Brown - Pam Grier \$25. Brain of Blood - Al Diamond chaos w/ gore \$19. Poor White Trash 2 - S. F. Brownrigg swamp horror \$19. Suspiria - Unrated version \$25. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$25. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unapologetic \$29. \$25. 45 - Abel Ferrara powerhouse \$29. The Kirlian Witness - Telepathic plants \$25. Johnny Guitar - Nicholas Ray \$25. Bloodsucking Freaks - Rude \$29. The Desert Tigers - Half WW2/bad movie, half 1950s type atrocities \$19. Mr. Mean - Fred Williamson \$15. Joshua - Fred W. western \$9. Boss (Boss Nigger) - Fred W. \$19. Shocking Asia - 70's mondo \$25. Shocking Asia 2 - More mondo thrill \$25. Mondo Magic - Completes the set \$25. Dr. Jekyll's Dungeon of Death - Sex/action/horror. 1979 \$19. The Reincarnate - Supernatural theme. 1971 \$19. Drive In Massacre - The killer is still alive! \$19. Patrick Australian horror \$19. Torture Chamber of Dr. Sadam - Very atmospheric. 1967 \$19. Curses of the Blue Lights - Subterranean ghouls \$25. Zombie - Heavy gore \$25. Dark Power - 2 horror w/ Lash LaRue \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride - The groom has a nun fixation \$29. The Haunting of Julia - 70's horror \$19. Widow's Nest - Italian horror w/ Patricia Neal \$15. The Jar - One of the strangest ever. Nightmare inducing \$25. Nail Gun Massacre - 2 horror/bad movie \$29. Gallery of Horror - One of the worst ever, great Saul Loe Chamey Jr. \$25. Frankenstein's Castle of Freaks - Euro horror \$19. The Hills Have Eyes 70's classic \$25. Vengeance - If you liked Victims you'll like Vengeance \$25. Deadtime Stories - The 'Little Red Riding Hood' episode is the best \$25. The Comic - Obscure gore horror \$25. Bloodsuckers - Vampire cult. 1971 \$15. Arabian Nights - Pasolini epic. Original dubbed version (discontinued). Dubbing supervised by Pasolini himself. Better picture quality than subtitles version. 130 min. \$49. The Hawks and the Sparrows - Buster Keaton like father (Toto) and son meet up with a philosophical talking crow. Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$39. The Black Hand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$19. Vampires - "The ultimate erotic vampire movie" - PV. Lesbian bloodsuckers. Unrated version \$39. Is There Sex After Death? - Mondo/satire on early 70's sexual mores \$25. Foxstyle - Obscure blaxploitation. 1973 \$19. The Return of Josey Wales - Michael Parks \$25. Up Your Ladder - Love American Style meets The Groove Tube \$25. The Golden Triangle - Hong Kong action \$9. Pionea - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$25. The Reflecting Skin - One of the best of the 90's. Unforgettable \$29. That Cold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$29. You're a Big Boy Now - Biting black comedy. 1968 \$29. Bad Girls Go to Hell - Doris Wishman exploitation. With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive-in type. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Lewis mudie. With Joe Bob intro \$25. Living Venus - 'Expose' of the skin mag biz. M.G. Lewis. With Joe Bob intro \$35. Girl's Riot - Like a German Born Innocent \$29. Delirium - Italian slasher \$19. Sisters of Satan (Alucarda) - Hysterical nuns. Dr. Juan Morosuma \$29. The Drowning Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever \$19. Mideous Sun Demon - Exposure to sunlight is disastrous \$19. I Eat Your Skin (Zombies) - Voodoo thrills. 1964 \$19. The Slime People - Emerge from the sewers of L.A. \$25.

A Place Called Today - Great exploitation plus nude scenes for Lana Wood and Cheri Caffaro \$39. Outlaw Women - Females control this town. 1952, color \$29. Nothing But the Night - Orphanage kids turn killers \$29. Kiss Daddy Goodbye - See review in PV16 \$29. Soul Hustler (The Day the Lord Got Busted) - Fabian is great as Matthew - Son of God, a phony evangelist \$35. Autumn Born - Dorothy Stratten \$39. Robot Monster - Sony label. Best available print \$39. The Children - Radioactive killer kids \$19. Night of the Ghouls - Ed Wood's sequel to Plan 9 \$19. Carnival Hook - Rockabilly + pathos! \$19. The Violent Years - Ed Wood's girl gang epic \$15. Orgy of the Dead - Ed Wood's graveyard stripper revue \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne! \$29. Wild Guitar - Arch Hall Jr. \$19. Regah! - Arch Hall Jr. \$19. Mondo Elvis - Unforgettable short doc. about the King's fans \$19. Saturday Night Sleazebag, Vol. 1 - College Girl Confidential + Suburban Confidential - two A.C. Stephen mid-60's exploiters \$39. Saturday Night Sleazebag, Vol. 3 - Motel Confidential + Office Love-In - two A.C. Stephen late 60's exploiters \$39. Teenage Confidential - Trailers for 50's JD \$19. Strange Behavior - Psychological experiments go awry \$25. Emmanuelle: Queen of the Desert - Laura Ganser avenges her sister's rape \$25. Desperate Living - John Waters classic \$29. Private Parts - Great black comedy \$29. The Bad Bunch - Greydon Clark blaxploitation \$29. Santa Sangre - Jodorowsky's most Fellini-like \$25. Just For the Hell of It - Post JD, pre-punk youth mayhem. With Joe Bob intro \$29. Emmanuelle in the Country - Laura Ganser \$9. Driller Killer - Grim Abel Ferrara \$25. Mirrors - Kitty Winn \$15. Suburban Roulette - M.G. Lewis social commentary. With Joe Bob intro \$25. Valley of the Dolls - Sharon Tate \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Kiss Me Deadly - Stylish 50's cult fave \$29. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy vixen \$29. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's mondo type \$29. The Rain People - Woman takes up with brain damaged ex-football player. 1969 \$25. Black Sister's Revenge (Emma Mae) - First rate Jama Panaka blaxploitation \$29. Monkey - Interracial dating. Brenda Sykes \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$29. The Lickerish Quartet - Radley Metzger \$25. Sister's Blood - 70's exploitation/biker \$19. What's the Matter With Helen? - Shelley Winters \$19. Caligula's Perversions - Euro exploiter \$25. Women of Hell's Island - Wild Philippine WIP \$25. Hustler Squad - They lure the enemy to bed \$19. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich - Nazi theme exploitation \$25. Satan's Cheerleaders - Greydon Clark \$25. Corruption (Sweet Trash) - Indescribable noir/sleaze/sexploitation. Early 70's \$29. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Black Mama (Black Hooker) - 1972 oddity \$19. Superfly - Classic blaxploitation \$25. Emmanuelle's Daughter (Emmanuelle: Queen of Sado) - Contravert \$19. Reborn in Africa - Karin Schubert \$19. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Abar) - Outrageous blaxploitation \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls...Growing Up - Classic 70's young Eurotica \$19. Schoolgirls: The Report - More 70's teen exploits \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy Euro. 1968. No picture box \$25. Turkish Delight - Monique van der Ven \$19. Chaste and Pure - Laura Antonelli \$9. Under Hook & Leather (The Jester) - Tippy Walker \$19. Reborn - Dennis Hooper \$19. The Body - Carroll Baker \$19. Sweet Trash (The Hangup) - Great early 70's exploitation. Original issue \$25. Norma - Early 70's exploitation. Original issue \$25. Dolemite - Rudy Ray Moore \$19. Soul Vengeance (Welcome Home Brother Charles) - Jama Panaka \$19. Black Godfather - Excellent blaxploitation \$19. Bummer - Dave Friedman drive-in fave \$19. She Freak - Dave Friedman exploiter \$9. The Devil's Son-in-Law (Petey Wheatstraw) - Rudy Ray Moore. Original version \$25. Disco Godfather - Rudy Ray Moore. Original version \$25. Screem Street (A Screem in the Streets) - Super 70's sleaze. Uncut 86 min. version on Harry Novak's own label \$39.

Leolo - Boy creates fantasy world to escape family life. A landmark film. Subtitled. 1992 \$29. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc., unforgettable images \$29. Little Miss Innocence - Similar to The Seducers \$29. The Cutthroats - Early 70's exploitation set in WW2 prison camp \$35. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Daughter of Death (Julie Darling) - Incest theme \$19. The Woman Inside - The Glen or Glenda of the 70's \$39. Penitentiary - Jama Panaka \$19. Rhino's Guide to Safe Sex - Educational shorts from the 40's & 50's \$15. All the Loving's Kinfolk - Hillbilly exploitation. Early 70's \$35. Bad Girls Dormitory - Sleazy bad movie \$19. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Christmas Evil - The ultimate Xmas movie. Original issue, great box \$39. Revenge of the Wild Bunch - Box Office Int. western \$19. Gone in 60 Seconds - Original issue \$29. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue 1975 \$29. Psychothrill - Sadiatic killer. Mexican \$25. The Cars That Eat People - Wicked black comedy \$19. Single Room Furnished - Jayne Mansfield \$25. Death Wish Club - Great noir-like oddity \$29. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony Original issue \$29. Maneater of Hydra (Island of the Doomed) - Nice color print \$29. Black Shampoo - Prime blaxploitation \$29. Death Curses of Tartu - Doug Mobart is Tartu \$19. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$35. Dr. Black & Mr. Hyde - Bernie Casey \$29. Love Camp - Guru exploits his followers. Jess Franco \$29. Children Shouldn't Play With Dead Things - Bob Clark \$29. Dog Eat Dog - Jayne Mansfield \$25. Pete Candace Rialson is held in a lavishly furnished cage by a demented 'collector'. Outstanding exploitation. No picture box \$25. Immoral Tales - Waleryan Borczyk classic. No picture box \$19. Within the Cloister - Sex starved nuns. D. Borczyk. No picture box \$19. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Ring of Darkness - Anne Heywood is a practicing devil worshiper with a daughter Lucifer wants for his bride. No picture box \$19. Little Lips (Piccole Labbra) - Disabled vet desires caretakers young daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$49. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25. Dynamite Chicken - Counterculture document w/ Richard Pryor \$25. Up Pompeii - British sex farce \$25. Fanny Hill - D. Mac Alberg \$29. Around the World With Fanny Hill - The sequel \$29. Goodnight Sweet Mary - Larry Buchanan \$39. Nero and Poppa: An Orgy of Power - Low budget Calligula imitator \$29. Blood Feast - M.G. Lewis. With Joe Bob intro \$39. Scorcher - Connie Stevens (nude scene) \$39. Lady Terminator - Like an Asian Man. 45 \$59. The Moonmoon Killers - Original Vestron issue \$39.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Forced Entry - Disturbed Man vet stalks his prey - on the streets of New York City. Extreme rape scenes. 1975. No picture box \$25. Portrait of a Seduction - Teen bade stepmother. 1975 \$29. Peaches and Cream - "An adult film with class" - X-Rated Videotape Guide. Annette Haven \$25. Sexy - Plain Jane secretary creates fantasies. Dawn Cummings. Euro. 1976 \$25.

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Bruce Glover

Interview by Anthony Petkovich

Part Two

After seeing part one of his interview, Bruce Glover supplied us with even more credits and illos. He was edited out of all of his first movie roles ("I was beginning to worry that I would have a long career of edits"), making FRANKENSTEIN MEETS THE SPACE MONSTER his first actual feature credit. He made a short film (THE ODD ONE) in Chicago which was a tribute to Salvador Dali. Glover has been in over 100 stage roles. His first of over 200 TV roles was on THE PHIL SILVERS SHOW in 1956. Glover was also in TV commercials and had a recurring role as the Bubblegum Thief in Bubble Yum ads. "\$60,000 for two days work. Wow!" When we left Glover last issue, he had just co-starred in DIAMONDS ARE FOREVER.

PRIEST WITH MACHINE GUN (71) was one of the many TV pilots Glover acted in. "Around the same time that I did the Bond film. It's a television thing I did right after I got back. It never was released. It was a series of the guy who did Maxwell Smart...Don Adams...and they only shot three or four of 'em. And, I guess, his costar was this big, tall, very talented black actor, who got into some trouble with the studio or something like that...and they finally ended up...I don't know, it was really weird...the guy died. Very young, very talented guy."

BLACK GUNN (72) starred Jim Brown as an L.A. nightclub owner battling gangsters, politicians and black militants in an effort to avenge his brother's death. Martin Landau, Brenda Sykes and Luciana Paluzzi co-starred with Glover. "It was an interesting experience. They were going to do a sequel to it. Even after we had the big fight scene, it looked like maybe I was still alive. (laughs) In our fight sequence, Brown actually *did* hit me in the forehead. It was an accident. It didn't hurt. He went, 'Oh my God, I'm sorry. I'm sorry.' And I just went on with it. I reacted by throwing myself backwards over this chair and it looks great. They just obliterated Brown's voice saying, 'I'm sorry.' (laughs) Brown was an interesting dude. One of the greatest football players in history."

"You know, if you're playing in a black film, and you're white, you always try to be the most vile you can be. I played a crazy killer who did terrible things to black guys, including killing Jim Brown's brother in the film. This was a *real* evil character. Originally they wanted Clint Eastwood to make the film, but he turned it down. I remember right after I'd done BLACK GUNN, I was suddenly surrounded by twelve big, black guys outside a theater here in L.A. and they're going, 'Hey, that's the one! That's the guy!' And the next thing I know they're slapping my hands and laughing and telling me how great I was in the movie. (laughing) That was funny. I think they were a bunch of basketball players that were watching the film together."

In 73, Glover starred with Jay "Tonto" Silverheels in ONE LITTLE INDIAN. "That was great. We shot that wandering around Utah for eighteen weeks. It's basically about a bunch of Union soldiers trying to catch Jim Garner and hang him. Yeah, I played one of the Union soldiers. Jay Silverheels and my good friend Ken Swofford also starred in it. (Jay) was a wonderful man. He brought me into the Indian Actors Workshop. He's deceased now. It was a great experience knowing him, his family and all the



Indians I taught." Glover taught in the Indian Actors Workshop until 1975.

Phil Karlson's WALKING TALL (73) starred Joe Don Baker as (the real) Sheriff Buford Pusser, fighting corruption in Tennessee with the help of his trusty deputies — and a very big baseball bat. Although Maltin describes it as "sickeningly violent," the film (backed by Bing Crosby's Cinerama) was an enormous financial success, prompting two sequels from A.I.P. and a TV series (all starring * — see pg. 64), and a TV movie (starring Brian Dennehy). Glover, a good guy in this one, plays Deputy Grady Coker. Glover was the only actor to appear in all three WALKING TALL features. "Buford Pusser and I actually became friends. I coached him for his screen test. He was going to play himself in the sequel, once Joe Don had decided not to do it because of the money they were offering. Buford came into rehearsal and he was terrible. I gave him a quick coaching session while they lit the set. And by the time they were ready to shoot the screen test, he was terrific. He was actually going to play himself in number two. He would've been very interesting in that role. Of course, when Buford was murdered, they got another actor to play the part. A truck forced him off the road and he died. The sequels were basically follow-ups, but I was glad to be in them."

"I admired Joe Don Baker and Felton Perry in the original. It was a major cult film in Tennessee. When I went back to Tennessee to do the second and third films, they treated me like a rock star (laughs). People would follow me in cars, follow me into

my hotel. They were all over the place. I think the film deals with a sense of outrage. It still affects people because we're having trouble creating any kind of punishment for criminals, who continue committing crimes and just get a little slap on the wrist. But they're trying to beat the hell out of a guy like Jack Kevorkian for being a humanitarian in the face of people's suffering and trying to give terminally-ill people a dignified, easy way out. They're after *him*, but they let guys like Gacy live for fifteen years and believe he can *still* get away with it. Justice I think is what really motivates WALKING TALL. We saw it for the first time in a Hollywood theater with all deputy sheriffs in the audience. And it was the most reactive audience you could ever get, because they all related to Buford and the criminal events that took place in the film. The cops feel the same kind of frustration. They may risk their lives, go to incredible efforts to put some criminal away, and some guy goes to jail for a couple of years and is soon out, even after having murdered somebody."

Roman Polanski's CHINATOWN (74) almost instantly became a film noir classic. Glover plays Duffy, one of Nicholson's detectives, has a major scene in a boat and shows up again for the famous ending. "Did you

get it in the letterboxed, full-screen version? If not, then you don't see much of me. I'm on the edge of the screen, Nicholson's talking to somebody and it's me. Or you're hearing dialogue come from off screen and that's me, too. I was on that film for eighteen weeks. I went on the set on days I wasn't shooting and Polanski would let me go to the screening room and watch all the rushes. Polanski was so personable that we became friends. I mean, he had a *lot* of friends, but he was enjoyable to be around. And I think he enjoyed my

company, so we used to play chess together. I would go to the set on days I wasn't shooting and play chess with him. I think he liked the idea of being this genius who could do a film and also make chess moves. Nicholson used to kibitz the chess games. Polanski let me go in a couple of times and watch them edit. He was great to work with."

HARD TIMES (75) was a well done, historically-atmospheric bare knuckles boxing story set in New Orleans during the Great Depression. James Coburn (PV # 9) is the gambler/manager and Charles Bronson is his taciturn fistfighter. Strother Martin, Jill Ireland and Robert Tessier co-starred. Glover plays Doty, a loan shark who puts the thumbscrews on Coburn for welshing on a debt. Walter Hill's directorial debut got solid reviews and ended up grossing over \$5 million. "CHINATOWN is what got me the part of Doty. This time I'm a bad guy, though. At one point, when I'm putting the heat on Coburn to pay back his debt, I tell him, 'Do anything. Sell your sister. Just get it. Get the money.' Walter Hill's a great guy, great director, but he was pissed off at me for that line about selling your sister. I think he's still pissed off at me for adding that line (laughs). Sure, Bronson

was surly, but interesting. I don't like marzipan people. I like people in their super weirdness. Of course, Coburn was just super friendly. Incredible actor, very open, very friendly. After Charlie Bronson had some success, I recall somebody asking Burt Lancaster what he thought of Bronson. And Lancaster said, 'Oh yeah. We're really glad about his success. Charlie's a great friend of mine.' And Bronson said, 'Where'd he get *that* idea' (laughs). He's tough. I liked that."

In the TV action film THE IMPOSTER (75), starring Ed Asner and John Vernon (PV #15), Glover had yet another close call with death. "It was a helicopter which crashed just past the camera crew. I had just gotten out of the helicopter thinking 'well, I'll stay in,' and they said, 'no, we'll put a double in there.' And the helicopter pilot wanted to do one more take and he ended up clipping this loading platform that he was kind of dueling with, just missing us by mere feet. He crashed in an open area, the thing burst into flames, and went out immediately. Nobody was hurt; the pilot and the guy who was my double were shaken up. But we all had a moment where it looked like this pilot was going to take our heads off. Okay, so a very expensive piece of machinery was

gone. But in that *one* instant where some macho person decided he could do a better take....you know, it's the area where somebody goes too far and it's not preplanned enough and somebody gets hurt. We're not talking high tech here, we're talking low tech."

STUNTS (77) aka WHO IS KILLING THE STUNTMEN? starred Robert Forster investigating the "accidental" death of his stuntman brother. "I enjoyed making that film a lot. Even though it's not a great film, there's great things in it, because I like stunt men. I've done so many action films, that I

have a real feeling for them. They're exciting people, they're fun to be around. They're real pros. They do things that are well worked out. That was a safe set because you had so many great stunt men working on the thing."

During the late '70s, Glover co-wrote a script with his good friend Ted "Lurch" Cassidy. "We used to work out at the gym together. I don't even know *where* I met Ted. It might have been at the gymnasium....Jack LaLaine's I think. When we worked out together, we would talk in-between sets. And we wound up writing a script together. Ted was the kind of guy you'd meet him in a parking lot and stand there talking with him for two hours. He was just a fascinating guy. It was sad that he had some little glitch in his heart structure that caused him to die prematurely. Beautiful, intelligent, sweet guy. Chess player, read a lot of philosophy. He was a friend."

Many more TV appearances followed. Glover's favorite, however, was POLICE STORY. "I liked doing POLICE STORYs because they were like anthologies, like movies. There was one particular episode that I liked a lot. I played a good cop. Actually it almost became a series with myself and Chris Connelly, an



HARD TIMES with Bronson

actor who's since died, a very sweet guy. We got on very well. He was one of the most outstanding people I ever worked with. We had a good rapport. It almost became a spinoff but didn't. I'd done other POLICE STORIES, but this was the best one. He was the romantic lead and I was his buddy. It was an excellent part."

THE SULTAN AND THE ROCK STAR (80) was a Disney TV movie, Glover's third job for the studio (after SCANDALOUS JOHN and ONE LITTLE INDIAN). "I played a guy who was a hunter. This rich guy had released tigers on the island so that he could hunt them and I would keep the tiger in there. That was a lot of fun. I played a villain, a guy who sets up this tiger on an island so this rich guy... That was Timmy Hutton's first starring role. My friend Kenny Swofford was in that, too. It was fun working with tigers. I'd worked with tigers before. They're exciting animals. They can be gentle and they can be very...ungentle (laughs). They can be intimidated. They had seven or eight different tigers because each had a different personality. Some you could trust and be in physical contact with. Others, you had to be careful even not to be alone with them, in other words, if you're standing alone, that tiger might attack you. If you were standing in a group of twelve, it might not bother you. They weren't all caged up. One time one got loose and I scared it back into its cage. They filmed it around San Luis Obispo, just below Hearst Castle, along the ocean...tigers love water. We came over this hill just below Hearst Castle and the tigers had just come out of the water and we looked at a beach full of naked people, it was a nude beach and the tigers thought, 'Meat!' (laughs). And we had a hard time keeping the tigers from going in and lurching. The people wouldn't leave. I did a painting of it, it's called 'Tiger Food' (laughs). It shows a bunch of naked

people lying on a beach and one of 'em is giving the finger to the camera guy who's trying to get 'em off the beach. They're going like, 'Screw you. It's our beach, go away. Take your tigers and leave' (laughing)."

THE BIG SCORE (83) was directed by its star Fred Williamson and is jam-packed with great character actors including John Saxon, D'Urville Martin, Richard Roundtree, Ed Lauter and Joe Spinell. "That film was with 'the Hammer,' great athlete. Williamson was fun to be around. He's a ball. I don't even remember the first time I'd met Fred, but we talked as if we'd known each other forever. Wonderful to be around. That was in Chicago. In fact, my brother Brian worked as a cameraman. Lots of fun."

Glover's talented son Crispin first appeared in movies like PRIVATE LESSONS (81), HIGH SCHOOL USA and MY TUTOR (83) but BACK TO THE FUTURE (85) and RIVER'S EDGE (86) are the movies that got him noticed. Strangely, Crispin's guest appearance on The David Letterman Show — during which

Crispin's 'in-character' antics caused Letterman to literally walk off the set in a huff, is just as famous. "The David Letterman thing was very dramatic. It was kind of scary. Certainly Letterman got scared by it. Crispin thought he was doing exactly what Andy Kaufman did. I talked to Kaufman on the phone one time and apparently Kaufman used to go to airports with this girl, and the two of them would do what they call 'scenes,' they would pretend to have fights in the middle of the airport to see what would happen. Kaufman was just nuts. Practicing, experimenting all the time...an odd guy. Crispin and I both admired Kaufman a lot. So, I guess that's where he kind of got the idea. He'd already been on the Johnny Carson Show. And when he went on the Letterman Show, he didn't want to do the same thing he did with Carson. I hadn't any awareness that he was going to do it, until he called from New York and said, 'Dad, just wanted to warn you, I just got kicked off the David Letterman Show. I don't want you to think I flipped out.' So, we figured we better write a funny letter of apology to Letterman. And Letterman kind of *had* to bring Crispin back because there were lines in the paper saying 'Letterman Kicked Off His Own Show' (laughs)."

"But, yeah, it was a very creative, *weird* thing to do. But it was pretty scary because Crispin was pretty realistic, I mean, it looked like a guy having a nervous breakdown. And I have friends

of mine, not ones I'm really tight with, but people who know me that would go 'Oh, hi, Bruce.... (pause) how's everything?' 'Everything's fine.' And they go: "Well... good, good... (pause)... is Crispin okay?' And you obviously knew what they were alluding to. But young kids would just look at it and know it was a joke. And they still love it. In the long run it probably helped Letterman. I'd heard



Jim Brown is BLACK GUNN.

that Letterman went into analysis right after that. He certainly seems a lot healthier than he did in those days. I mean, he's not as mean as he used to be. Crispin did it with all innocence, really. It was a long time ago, and people are still talking about it (laughs)."

Set in the backwoods of Arkansas, HUNTER'S BLOOD (86) is pretty much a DELIVERANCE clone. Yet its many tense moments help it stand well on its own. Clu Gulager, Sam Bottoms, Ken Swofford and Joey Travolta are the guys from the city fighting off the crazy, homicidal rednecks. Glover plays One Eye ("Weez gonna git ya'!"). "Somebody's actually written a book that has a big chunk about all these 'sociological' points of view from the movie. You know, rifles with penises... (laughs) This masculine-penis kind of thing about hunters killing people. I played this crazy character. It basically wasn't a role at all because the script was still unformed. They let me go for it. I'm a big improviser, so I improvised whole sections. I remember there's one scene where I improvised finding the body of one of my buddies. The director was a super guy. But I figured he'd get scared if we discussed

what I was going to do with this scene. So, when the cameras started rolling I just said, 'Okay, I'm going to say some things...' (laughs). And the director said, 'What are you going to say?' And I said, 'Don't worry. You'll like it' (laughs). I did this big crying scene and finally ended up roaring. Totally improvised. A good moment in the script. Except, going back to grunge, the guy's head had been blown off, and they had focused on this prosthetic. It was so disgusting that they had to cut it out in order to get a certain rating. And I agreed with them. Just too gory. Trust the *actor* to show horror in his face. Don't go to the...you don't have to show this thing. Like sex. I mean, I certainly enjoy looking at a beautiful woman's body. But sometimes it's done objectionably. You don't have to do that. You're better off showing the moment of a person's thought process."

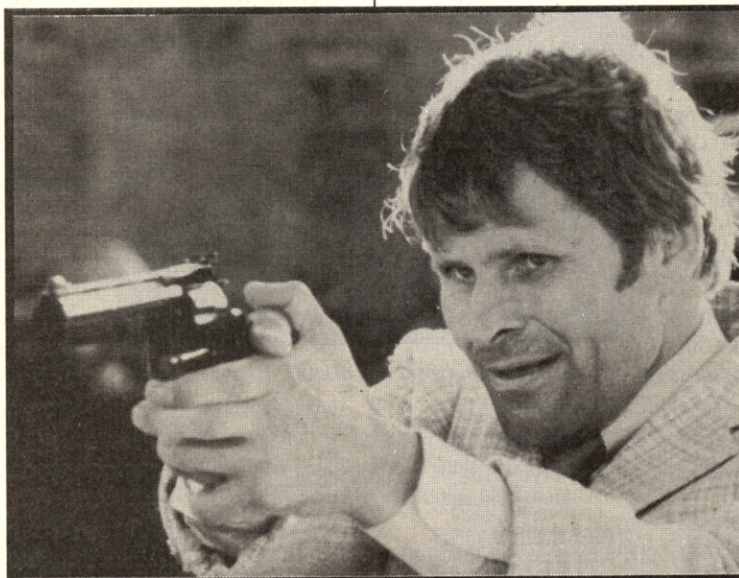
BIG BAD MAMA II (87) was a sequel to the Roger Corman produced 74 hit starring Angie Dickinson. Glover plays Governor Crawford, a sleazy politician out for Dickinson's hide. Like a full-blown comic strip, Dickinson ultimately machine guns Glover's character to death in a bloody finale. "It's fun, isn't it? Angie is super. I dearly love her. Very kind to people; one of the outstanding people I've met in the industry. The director Jim Wynorski was a super guy to work with, too. He's a pal of mine. He gave me the part because he had seen **WALKING TALL** something like thirty times he told me. I had him for dinner here one time, and somebody said, 'Wow, you're a movie director!' And he said, 'No. I'm an *exploitation* film director,' (laughs) which shows a great sense of humor."

GHOST TOWN (88) was the first of Glover's horror films. Although the story has more holes than Swiss cheese, the make-up and special effects (with skeletal corpses bursting from toppled tombstones) are strong, and director Richard Governor's doom-like mood throughout is both spooky and gritty. Glover portrays Dealer, the ghost town's blind, eccentric soothsayer regularly spouting off bizarre, allegorical drivel. "What I liked about it was that it wasn't clear-cut. It was an odd kind of film. And I think it kind of works in a way. (In the voice of a wheezing old man) 'Story of my life. Story of every man's life, I suppose.' See, there's a comic line which I fought to keep in. It was in the original script and the director and I put it back in after it had been cut out. It's a matter of knowing that you can take the whole script in a certain direction. The director, an Australian, and I kind of became allies. We became buds and we had a good time with it. We fought to get certain things in that they didn't want in, stuff that I really liked doing in the role, speeches. Like where he's talking about women. 'Story of a man's life. Story of every man's life, I suppose.' I liked that idea of this guy meandering as he talks about women. It made it kind of wackier."

"The worst thing to happen on that film was some special effects assistant was given the job of putting my contact lenses

in on that first scene where you saw my character with these blank-looking eyes. He apparently got some dirt in both the lenses and abraded the whole surface of my eye. It was very painful getting them in. I had done it previously in another movie, when I did **One-Eye** in **HUNTER'S BLOOD** I put my own contact lenses in. I had trouble putting one in. I'm not very good at it. So now in **GHOSTOWN** I had to do two. So they assigned somebody to do them for me. And the first day we did it, he put these lenses in and it was painful. I teared up and I didn't want to go through the process of taking them out again and putting them in again. So I did the whole day shooting with those lenses in. I was in pain throughout the whole thing. And when they went to take them out, I was in such pain, I just said, 'I can't work anymore today. Get me to the hospital,' which they did. I had infections in both eyes. I was afraid of losing my eyesight. I was really terrified. The producer's response was to fire me (laughs). And he did fire me. But the director said, 'Well who *else* are we gonna get?' So they just had to wait for five or six days until my eyes healed, which they did, very fast. But I couldn't put the lenses back in. So I finished the thing by just rolling my eyes up into my head during the rest of the film. You see, that's the kind of thing which happens when you're off the beaten track. If you're working on great, big films like **CHINATOWN** or **DIAMONDS ARE FOREVER**, films where you have the best talent everywhere, you don't get hurt like that."

Glover has little to relate about 1989's **KILL CRAZY** ("Nyahh,



it's a bad film. All the stuff you work very hard to slip into a bad film.") That same year he made **HIDER IN THE HOUSE**. Gary Busey stars as a recently released mental patient. Desperate for shelter and companionship, he constructs a hidden room in the attic of a sprouting, unfinished home. When an all-American family moves in, Busey spies on them, eventually (yet still secretly) adopting them as the family he never had. To cover his tracks from the unsuspecting family, however, he ultimately commits a slew of murders.

Glover plays a peeping tom neighbor. "Well, it was well-received, it just wasn't well-distributed. The company Vestron was going belly up at the time, so they didn't have the money and they didn't do very good with it. It's unfortunate. I thought it was a clever story. I had a lot of influence on that one, yeah. I was able to change my character. Right from the beginning, during the auditions, the director and I got into a rapport that was quite excellent. They were trying to send the audience down a blind alley and make them think I was the villain as opposed to Gary Busey. But I made my character more comical. But a lot of that stuff, like with the little girl who tells me 'I'm going to kindergarten.' And I say 'Oh Gaaaaawd. I'd be glad to be back in kindergarten...especially with yooooou!' it's so eerie. The director, the crew loved all that stuff 'cause they didn't know what Glover was going to come up with. So I was able to improvise. Mimi Rogers was wonderful to work with too."

"In a way, my character is based on a kind of nervous thing that Crispin used to do when he went on talk shows, that kind of misdirected thing. He's not like that as a person. If you're with him person-to-person, he's an active intelligence, very bright, very calm. If you were to look at him in any of his movies, probably the closest thing to his person is the funeral director in *WHAT'S EATING GILBERT GRAPE?* with Johnny Depp. The director, Lasse Hallstrom. Swedish director. He's terrific. That kid's childhood in his *MY LIFE AS A DOG* reminded me of my own. Weird, comic kind of sexuality running through his childhood. Little girls showing their stuff. It's the whole way I teach, actually. I teach people to be open to what's coming in, even as the cameras roll. So you have a freshness and a kind of 'living' quality. Good acting is about living. You have to be very alive when it's happening. And if you're alive, it changes. You just don't know what's going to happen. And that's what I was doing with Mimi Rogers (*HIDER IN THE HOUSE*). And Mimi Rogers is such a confident and viable actress. So alive. I mean there's somebody I *love* talking about. Or Gary Busey. Great, great, terrific energy. Fun to be around. He's outrageous and fun, you know, like Nicholson."

After negotiations had broken down, the makers of *BACK TO THE FUTURE II* (89) hired an unknown actor (Jeffrey Weissman), put makeup on him and had him attempt to imitate Crispin Glover and play George McFly. Crispin actually sued Spielberg and Zemeckis, a brave but perhaps foolish move in the world of Hollywood. There was an out of court settlement.

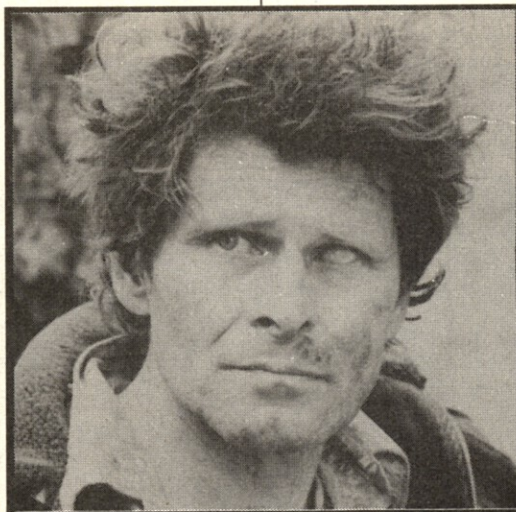
PENNY ANTE (90) remains unreleased. "The very first day I walked onto the set, I couldn't recognize which member of the crew was the director. That's how I sort of immediately knew it was going to be a bad outing. And I was right. The director really was an idiot. At one time I had to stop him from doing something that he couldn't have *possibly* edited his way out of. I played a cop in it.

The producer directed all the scenes I was in after the first week. There were some very good black actors in it (including Ted Lange). But it was really very hard to tell what it was about. I recall they brought in a bunch of Hell's Angels at one point."

Another film on which Glover hurt himself while doing (or trying *not* to do) stunts was the 1990 Canadian *COMMON BONDS* (aka *CHAIN DANCE*) starring (and scripted by) Michael Ironside. "It happened during this fight scene where I had to jump over this wheelchair. Supposedly Brad Dourif (in a wheelchair) was supposed to trip me. Well, this guy who claimed to be a stunt 'coordinator' caused me to fall down on this wheel chair by throwing his leg up. I think he was trying to cause something to happen which I hadn't agreed to. We had argued about my collision with this chair. I'm a good acrobat. I mean, I'm a good tumbler and all that stuff. And I was doing something that was perfectly safe until this guy interfered with me by throwing his leg up and causing me to fall on the wheelchair. And I ended up groining myself on this chair and busting out a couple teeth. I had a hernia and I had to have an operation on that later. You have to protect yourself from people who are basically either mean-spirited or unprofessional enough to not know what they're doing

to you. I've worked with many great, professional stunt coordinators in this country and they're super people...they *protect* you from getting hurt. At great risk to themselves sometimes. Sometimes you may work with a director who hasn't worked on violent films before, so he doesn't know what's going on. And the producer just wants to get it done. And somebody else has got some machismo thing they want to get done. And there's a lot of energy on a set. I have a lot of strength when I'm on a set because I know what's happening. I'm strong. Sometimes I'm one of the strongest people on the set. I may have been on movies longer than anyone on the whole movie, including the cameraman. But the role of Casey...I loved that role. The movie was very big in Canada. I guess it was up for best film over there. Really terrific performances by Michael Ironside and Brad Dourif (PV #14). And, of course, the lovely presence of Rae Dawn Chong. I played basically the bad guy. Actually, a pretty interesting bad guy. The script wasn't perfect. But working in Vancouver was terrific. I love that town."

POPCORN (91) was another fun horror film. It's the films *within* the film (all directed by Allan Ormsby), however, which make *POPCORN* entertaining. In one of Ormsby's hilarious homages to old horror and sci-fi movies, Glover is Vernon the 'Incredible Electrified Man.' "Actually *POPCORN* is based on Lon Chaney Jr. in *THE INDESTRUCTIBLE MAN*, plus a little smidgen of Cagney as I walk down death row with the 'I'm ready, Warden' bit. Probably Boris Karloff, too, in all those monster films. And working with that director, which was terrific, Allan Ormsby...we really liked each other, we enjoyed that horror stuff. So when I came up with ideas, he'd come up with others along those same lines and it was *fun*. Like two adult children having fun. My idea in *The Electrified Man* was that my wife in the story falls back in love with me. She feels sorry for me, throws herself on me and kisses me, and when



HUNTER'S BLOOD

she does, of course, she electrocutes herself, and then, when I realize when she's gone, I go ahead and self destruct, like Karloff in *THE BRIDE OF FRANKENSTEIN*.

"Allan basically got screwed over on that thing. Here was Allan Ormsby who wrote *MY BODYGUARD*, lovely film, nice piece of work. Allan's going to get an opportunity to direct this film called *POPCORN*. But he gets the script and he rewrites it. And he writes in all the stuff from the old movies. When he got the script, it was just these kids being slaughtered. He brought in all this stuff about the old movies and actually wanted to recreate them and, in essence, do a parody of them, but do it fairly realistically. Film them in the mode of that period of time and film them in black and white. *Mosquito*, *The Stench*, and *The Electrified Man* are what Allan directed. And then they fired him. Their story was that he was taking too much time to film. I think it was set up from the beginning. They knew that he was gonna have to take that amount of time and they basically never paid the guy. I think it was rather cruel. And then they brought in Bob Clark (PV #16). Now, don't get me wrong, I love Bob Clark. He's great to be around. He's one of the most intelligent men you'd ever want to talk to. But I just felt Allan got really screwed in that whole deal."

On POPCORN, Glover had another dangerous scrape with special effects while doing the electric chair sequence. "Some guy came up to me and said, 'Hey, put these garbage bags on your pants, on your legs.' And I said, 'What are you talking about?' And he said, 'No, we gotta put these garbage bags on.' And I said, 'Why?' 'Well, we want to pour this smoke on you.' 'What smoke?' 'This stuff that we pour on that makes smoke and we want your pants to be smoking after you're electrified.' And I said, 'Are you kidding me? I'm not going to do that.' And he said, 'No, it's perfectly safe.' 'Well,' I said, 'why do we have to put the garbage bags on if it's perfectly safe?' And he said, 'No, no. It'll be alright.' 'No it won't be alright. Whose idea was this anyway? I want the person whose idea this was to come in here and *pour* that into the palm of his hand. Now if he'll do that, I will let you do this on my legs.' And he said, 'Well he can't do it.' Then I'm not gonna have

him pour this on my legs.' Anyway I was familiar with this stuff because, you see, on a previous film a director had gotten angry with me because I abruptly stopped working since they hadn't come up with some of my money. I won't even bother telling you the title. But it was a low-budget film and I had one of the leads in the thing. The film probably was never released. It probably never will be. But I had the lead in the thing and they were behind about \$3,800 and I said, 'I'm not shooting.' I had three more days of shooting and they were important scenes but I just said, 'You have to bring me a cashier's check because I'm sitting here until you bring me the money.' So the guy had to go and get a cashier's check and pay me, and it was the only way I was gonna get paid. (laughs) Anyway, after I did that, the director got angry with me and he started asking for all these special effects that were dangerous to me. And I wouldn't do them. He was going to put

- 55 THE ODD ONE (short) co D/S/star
- 56 THE LOVERS (Kinescope of play)
- 59 NORTH BY NORTHWEST (cut)
- NEVER STEAL ANYTHING SMALL (cut)
- 60 BUTTERFIELD 8 (cut)
- 61 SPLENDOR IN THE GRASS (cut)
- 64 On THE NURSES
- 65 **FRANKENSTEIN MEETS THE SPACE MONSTER** (Prism)
- SWEET LOVE, BITTER** (Rhap)
- WHO KILLED TEDDY BEAR?
- On PERRY MASON, TWELVE O'CLOCK HIGH
- 66 BLINDFOLD
- HAWK (ABC series, regular)
- On MY FAVORITE MARTIAN
- 67 On THE RAT PATROL, RUN FOR YOUR LIFE, THE GUNS OF WILL SONNETT
- 68 **THE THOMAS CROWN AFFAIR** (MGM)
- THE GOOD GUYS (CBS series, semi regular)
- On THE MOD SQUAD, THE BIG VALLEY, THE OUTSIDER, THE GUNS OF WILL SONNETT, TIGER, TIGER (pilot)
- 69 THE OVER-THE-HILL GANG (ABC)
- on ADAM 12, GUNSMOKE
- 70 **CHROME HEARTS** (Scimitar)/C. C. AND COMPANY
- On MISSION IMPOSSIBLE (twice), THE MOD SQUAD, BONANZA, PARIS 7000
- 71 **SCANDALOUS JOHN** (WD)
- YUMA (ABC)
- BLESS THE BEASTS AND CHILDREN** (RCA)
- DIAMONDS ARE FOREVER** (MGM)
- On THE PSYCHIATRIST, PARTNERS, BEARCATS, PRIEST WITH MACHINE GUN (pilot)
- 72 **BLACK GUNN**
- On GUNSMOKE
- 73 **WALKING TALL** (Vestron)
- ONE LITTLE INDIAN** (WD)
- 74 **CHINATOWN** (Par.)
- THIS IS THE WEST THAT WAS (NBC)
- On SIX MILLION DOLLAR MAN
- 75 **WALKING TALL PART 2** (Vestron)
- HARD TIMES** (RCA)/THE STREET FIGHTER
- THE IMPOSTER (NBC pilot feature)
- On SIX MILLION DOLLAR MAN, POLICE STORY
- 76 KISS ME KILL ME (NBC pilot feature)

- On SWITCH (twice), KOJAK, THE BLUE KNIGHT, THE STREETS OF SAN FRANCISCO
- 77 **WALKING TALL: THE FINAL CHAPTER** (Vestron)
- STUNTS** (HBO)/WHO IS KILLING THE STUNTMEN?
- On SIX MILLION DOLLAR MAN, CHIPS, FEATHER AND FATHER GANG, McNAMARA'S BAND (pilot)
- 78 On BATTLESTAR GALACTICA (twice), BARNEY MILLER, SGT. TK YU (pilot)
- 80 THE SULTAN AND THE ROCK STAR (Disney TV)
- On POLICE STORY, VEGAS, B. J. AND THE BEAR
- 81 On HART TO HART, THE FACTS OF LIFE, ENOS, B. J. AND THE BEAR
- 82 **IT CAME FROM HOLLYWOOD** (Par.) (FRANKENSTEIN MEETS THE SPACE MONSTER scenes)
- On BENSON, NO SOAP RADIO (pilot)
- 83 **THE BIG SCORE** (Vestron)
- On THE DUKES OF HAZZARD, AT EASE, SMALL AND FRYE
- 84 On T. J. HOOKER
- 85 On THE A-TEAM
- 87 **BIG BAD MAMA II** (MGM)
- HUNTER'S BLOOD** (Nelson)
- On OUR HOUSE
- 88 **GHOST TOWN** (Starmaker)
- 89 **KILL CRAZY** (Media)
- HIDER IN THE HOUSE** (Vestron)
- 90 PENNY ANTE- THE MOTION PICTURE
- STREET WAR
- COMMON BONDS** (Academy)/CHAINDANCE (Canada)
- On MURDER SHE WROTE
- POPCORN** (RCA)
- TWELFTH NIGHT (no release)
- 92 **INSIDE OUT 2** (Playboy)
- 93 **WARLOCK THE ARMAGEDDON** (VidMark)
- 95 JOHNNY MNEMONIC (Sony Imagesoft CD-Rom)
- NIGHT OF THE SCARECROW

More TV: OMNIBUS, U.S. STEEL HOUR, DUPONT SHOW OF THE WEEK, THE VERDICT IS YOURS (3 times), DAYS OF OUR LIVES, THE PHIL SILVERS SHOW (3 times), NAKED CITY, CAR 54, WHERE ARE YOU? (recurring role), THE NURSES, ROUTE 66 (twice), SIX MILLION DOLLAR MAN (2 more times). Thanks to Gene Freese and his Cult Characters magazine.

squibs on me, and I wouldn't do it. Because people get killed or injured by these things sometimes. I've done it at times, but I just didn't want to do it in this situation because the intent was obviously hostile. They finally decided they were going to kill off my character by blowing my head off, shooting me in the top of my head. And I wouldn't do it. And they got this stunt man to do it and they put a steel top on his head, put a wig on top of that, and then poured this stuff, I forget what it's called now, but you pour it and it makes smoke. Well, they poured on top of his head and suddenly the camera crew were starting to have a discussion, like 'Well we don't have this set up right' or 'This camera angle should be like this...' And then the stunt guy just screamed out, 'Get that camera rolling! This'll eat through the metal and right into my skull in a minute!' (laughs) Now *this* is the stuff they wanted to pour on my legs with garbage bags underneath in POPCORN. You've got to protect yourself *constantly*."

12th NIGHT is an as yet unreleased feature based on Shakespeare. It was shot using 8mm and hand tinted Pixelvision video. The other stars are Kay Lenz, William Hayes, Grant Loud (of the Loud Family) and Tracey Ray (the director's wife). "The director Charles Montgomery Stewart, known as Spike, thinks this will be an underground cult classic. Last I heard they were editing."

Glover had a great role in Playboy's erotic TV anthology series INSIDE OUT 2 (92)(PV #14). In "Mis-Apprehended" he plays the older husband in a May-to-December marriage. When Glover and wife (played by Tane McClure) pick up a young hitchhiker (Michael Griffin), the girl secretly insists she isn't married, that Glover has in fact kidnapped her. In the meantime, Glover's character confides in Griffin, telling him that his wife delights in playing degrading jokes on him, that she needs to be taught one final lesson. Disturbing events follow. Directed by Nicholas Brandt, the twenty minute episode packs an amazing amount of emotion, drama, and tension. But it's really Glover's "weirdo-psycho" character ("I gotta pee!!") which brings the whole thing off. "Yeah. I had a lot of freedom playing that role. I ad-libbed things. A good little English director worked on that thing. A fun role. I thought it was really well done. I was happy with my own work in it. I did quite a bit of improv in that one. Sometimes what you're doing is just taking the material that's written and giving a real twist to it. That character was so full. We filmed it in the Antelope Valley, Magic Mountain area. Very dusty. The big hazard there was this minute dust was blowing all the time. I remember it getting in my sinuses and my face swelled up. It was swollen up for about a week after that. I was thinking, 'My God, I look ten years older!' (laughs) And I was thinking, 'My God, is this *forever*? I'm gonna sue that company' (laughs)."

Anthony Hickox' WARLOCK THE ARMAGEDDON (93)(PV #18) was next. "There is horror that is valid. And there is stuff that's grungy. I don't like the grunge. Somehow people think

they're being more creative now by showing us more gore. If you look back to incredible films like THE CAT PEOPLE, the original one, you have guys who were given a bad cat suit for their cat monster and they rewrote the script so you never saw the cat, you never saw any gore. But it was one of the most frightening films you could ever see. Now many horror films are just stomach turning. I think there was some real talent involved with WARLOCK II. But it's still too gory for me. Too much blood and guts. You don't need to show that much. I've seen real blood and guts in my life. I didn't like it. Who the hell wants to see more?"

NIGHT OF THE SCARECROW, directed by Jeff (OFFSPRING) Burr, stars Gary Lockwood and Dirk Blocker, with Glover playing the weird pastor of a town. "The story concerns these goofy kids who use a tractor to open up this tomb and release the spirit of this evil sorcerer. Once he gets out, he walks around in the figure of a scarecrow, wreaking havoc, looking for this one book which will enjoin his spirit with his own flesh. But once he becomes human again, no one will be able to stop his powers. My mouth was sewn up at one point. The scarecrow catches me in the church and does these crazy things to me, ultimately throwing me on the ground, sewing my mouth up and saying, 'No more sermons' (laughs). But I break away, jump through a window, and

go warn my niece that he's going after them. Then I find out that he's already got my wife. And my character also soon realizes that it's really *his* family's fault about the scarecrow coming back. In the film, I walk around dressed in black with a white collar all the time, I'm married, and have a daughter who is the town slut (laughs). The pastor I play has lurid thoughts, sexy calendars and things like that. I really went overboard and had a good time with it. Going to this thing was like going to a meeting of my fan club. Jeff Burr is a terrific guy and a delightful director to work with. I found out he's been a fan of mine since DIAMONDS... As it turned out, friends of his would come to the set just to see me (laughs). We filmed it in



POPCORN

Hanford, California just below Fresno."

Glover also recently starred in the CD-ROM, interactive video version of JOHNNY MNEMONIC, the sci-fi movie with Keanu Reeves and Udo Kier. The interactive version was directed by Douglas Gayeton. "I play a guy who lives in the subway in the future where the trains go 200-300 miles an hour and you have to hook onto the sides of the subway or it sucks you away (laughs). Kind of like a homeless dude. But he wears these interactive video goggles all the time on which he sees himself constantly making love to an incredibly beautiful model (laughs). It was fun. They let me improvise the thing. That film had mostly stunt people in it, very few actors. So when I finally arrived, it was like the reverse of what usually happens in the old days when stunt men did a scene and everybody would come to see it. The crew were so bored with stunts and stuntmen, that when I acted everyone came to see me. They're all, 'My God, its *acting*!' The

movie's also going to be a game thing on your TV set. It was very interesting because you had to do all these different takes so viewers can dial different endings. Isaac Hayes was in it and also Kurt Rambus, a great basketball player from the L.A. Lakers."

Glover is the first to admit he's starred in many violent films. "I don't mind violence in a film if it has some point to it. You look at the Bond film and the violence there had a certain joyous kind of Disneyland-ride craziness with the humor. Now there's just violence which is so repelling. It's like our society is slowly sliding. We're spending a lot of time looking at the worst people in our society and holding them up for examination over and over again. It's kind of the anal retentive phase of our society. We've got huge pressure groups that have tried to stop the deaths of people like John Wayne Gacy. I mean, it took fourteen or fifteen years and a huge amount of money and resources to put this guy away when he should have just been squashed the minute they found out what he'd done. We look at Manson every year. The Menendez brothers, we just spent millions of dollars on their trial. There's no reasonable argument for preserving these people. What value do they have? They deplete our resources. We can't preserve all of these sludges in our society. The energy could be spent on healthy social programs. Our morality is just twisted. Animals have morality because they have to live within the confines of their given environment. I recommend *Revolt of the Masses* by Ortega y Gasset, a Spanish philosopher. It's about how our society will probably crash of its own complexity. What it basically boils down to is that there are just too many people on the planet. The only people who are doing anything about it, I guess, are the Chinese. I think in the '50s they had something like half a million people starve to death. But, of course, who would want to live in a society that's so repressive? We're at a point where zero population growth won't even do it.

"We're destroying our planet with machinery, pollutions are destroying the atmosphere. People wonder, 'Why are all these whales dying?' Well, for God's sake, we're turning the ocean into a toilet bowl! We just have too many people on the planet. I mean, if you've been around as long as I have, every time I go back any place, it's been ruined. I went back to Tucson to do a movie about two or three years ago. When I first arrived in Tucson many years ago, the highest building around was the football stadium and you could stand at the top of it and see all four sides of Tucson, and each side was desert! Now, I came back and you've got, basically, downtown L.A. It's like this giant skyscraper. Thousands of feet of cement. I don't ever want to go back to Korea again 'cause I remember it as kind of rural country. There wasn't anything more than a three or four-story building. We're not living within the confines and we're destroying our environment. The quality of life, the quality of the health of our

environment is really the most important issue. I recall the owner of the local Rams team said she didn't know what in the world she'd be able to buy if she sold her football team. Well, maybe she should think of buying a rain forest (laughs)."

When he isn't working on a film, Glover spends part of his time teaching the trade, at the group level ("no more than ten students at one time") and on a private basis. "I've always taught because it's part of my own discipline as an actor. And it ties in with my other art forms." Glover sees himself as creating a new approach to acting, different from the Strasberg method technique in that it's cross-referenced to psychology and Zen. "It's experiential. Basically good actors are living, they're alive and they're *believing* what is there. If you look at a good child actor, they *believe* what they're doing, and that's why they're good. The key thing is to create something that would be right for

the character, his past, his present, his future. It's different than the Method because the Method went off in the wrong direction. They're using 'affective memory' or 'emotional recall' where you keep on trying to recreate the time your pet frog got squashed by the ice cream truck when you were four and you keep having this neurotic response when you're in your thirties. I mean, come on, let's grow up here. The past is past (laughs)."

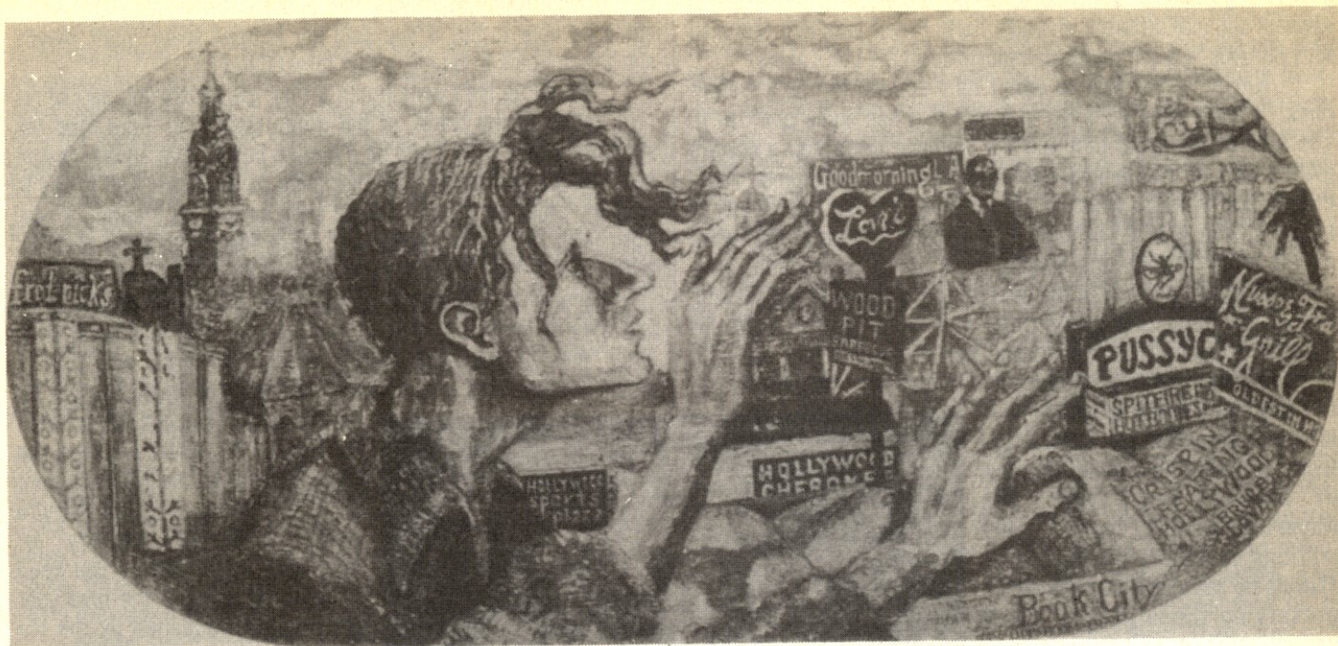
"Affective memory just doesn't work on a healthy individual because you should evolve. So I've created a technique where you are evolving, you're not tied into your own life. You have your life, and the character you're playing has its life. If you create the character's life so believably, then you live it as much as your own. Like when I worked with Joe Don Baker and Felton Perry on *WALKING TALL*. Two terrific actors. We had a great rapport with each other. Tough physical circumstances. We really had great affection for each other as

characters and off the set. But when you build that stuff, you really believe each other. You believe the situation, for instance, you believe that your lives are in danger. You believe it so strongly as an actor, that you feel this experience is always going to be a part of your own life. That you all *did* go through that together."

Glover also devotes a great deal of time to painting. Much of his work focuses on the behind-the-scenes world of filmmaking. Some pieces have appeared in *Artist's Magazine* and *Actors as Artists* (a compilation book). Glover's currently finishing an entire book of his own artwork for publisher Charles E. Tuttle. "A movie set is the best place in the world to be. And the worst place. But even when it's the worst place, it's still the best place because it's exciting. I love being on the set. Whenever I'm on the set, I'm near the camera, I'm sketching, I'm drawing stuff. I like to get to know the crew, I wanna know the people. It's exciting because there's a variety of people on a set. It's a test. It's like



Glover with his art and the poster from his first movie.



The Young Actor (Crispin Glover) Creating Hollywood by Bruce Glover.

being in a war in a way. It's like taking a hill. You're taking casualties going up the hill, you're moving forward towards an objective, and all of you are working together. But people build a certain rapport with each other in being in dangerous situations together. Sometimes the danger is just getting your work done. Sometimes it actually becomes physically dangerous. You learn to care for your fellow workers. I think it's probably why film actors are a little less neurotic than stage actors. Stage actors can live in their room, just do their performance and they can live some kind of eerie alter life and never really get to know anyone. As a film actor you get to go to areas, you get to meet people in local areas. And that's one of the exciting things about being a film actor, you get to meet a *lot* of different kinds of people. It's exciting. There's a variety of people working on a movie set. That's one of the reasons why I'm doing this book about the film industry because I'm excited about the people who work on the sets. Mostly it's not about actors as much as it is about the *film* people. The camera people, the grips, the writers, the musicians, the directors."

Except for his many brushes with death on movie sets, Glover looks back on his film career with few regrets. "I like all my movies, even the terrible ones, because you know you made the bad movie just an inch better. Even though some of the movie don't look great, you know the circumstances under which you did them. The ones you really know are great like CHINATOWN or WALKING TALL or DIAMONDS ARE FOREVER or even HARD TIMES....those four would be my most commendable films."



Those interested in Bruce Glover's acting workshops, can call him at (310) 398-2539. Personally autographed "Bitten By the Bug" t-shirts with Glover as Wint in DIAMONDS ARE FOREVER holding the scorpion (as seen last issue) are available for \$25, plus \$3 for postage and handling. Send check or money order to Glover at 11449 Woodbine St., LA, CA 90066.

Anyone interested in Crispin Glover's books ("Ratcatching," "Oak Mot") and music ("The Big Problem"), should write to Crispin c/o Volcanic Eruptions, P.O. Box 25220, LA, CA 90025, or leave a message at (310) 391-4154.

* In order to obtain this interview, we had to promise Glover not to mention actor Bo Svenson.

PV

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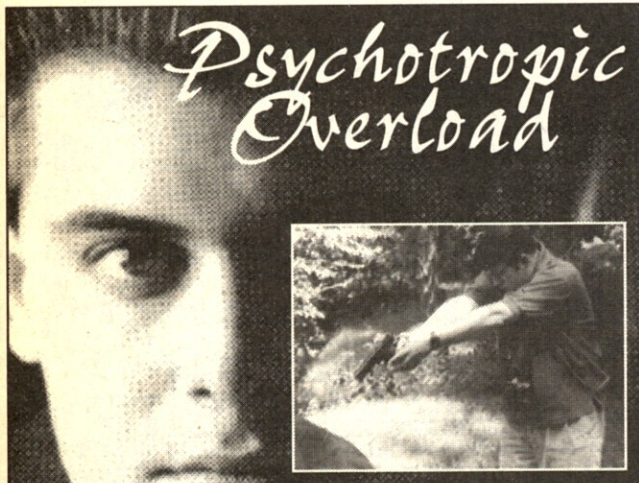
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Psychotropic Overload



"The good news about Alexandre's feature film is that it does keep you guessing ... Satisfyingly enough, the mind games are played on an ever widening field of possibilities ... The film effectively showcases the talents of Alexandre."

John Lewis
The Met Dallas Arts & Entertainment Weekly

"The film looks and feels like no other independent feature I've seen ... I find it fascinating that *Psychotropic Overload*'s free-form media-mixing and hallucinatory editing style was obviously conceived and executed before *NATURAL BORN KILLERS*, and on its own low budget terms, it's equally disorienting and intriguing."

Matt Zoller Seitz
Dallas Observer

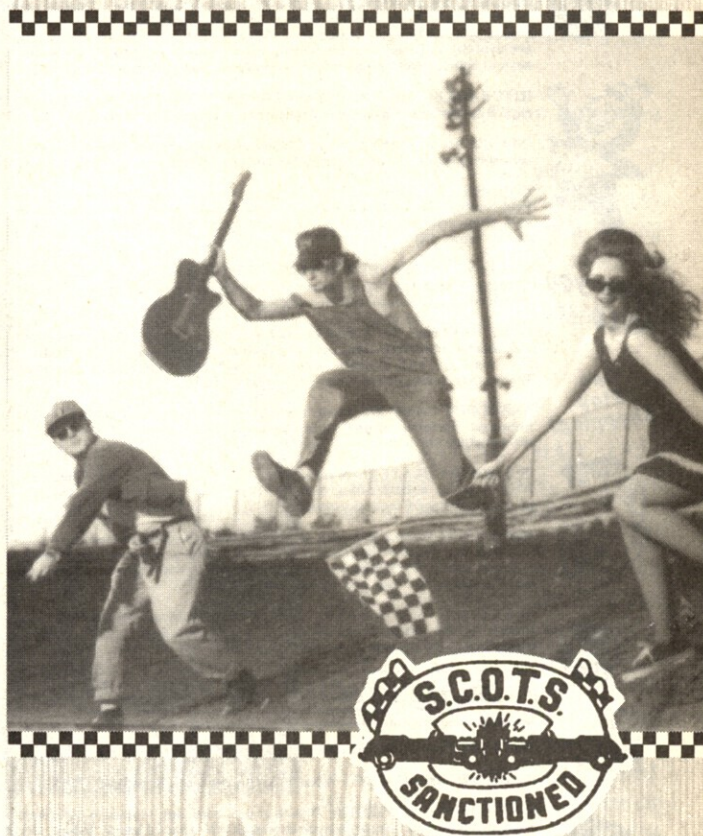
"The cinematography in this psycho-thriller-with-a-fruit-twist was interesting and added just the right amount of deranged highlights ... Alexandre does have a wacky twist and imagery that puts a slight spin on his effort."

Paul Zeis
Film Threat Video Guide

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EURO-SLEAZE MASTERPIECES:

The films in this section are dubbed in English unless otherwise noted.

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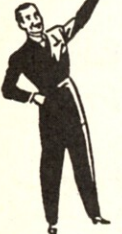
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CALIGULA 2: Totally uncut Joe D'Amato erotic epic about orgies in Imperial Rome! See a spear shoved up a guy's ass right in front of his frantic family! Plus hardcore sex and fun inhuman torture. (XXX)

THE DEMONS: Jesus Franco rips-off THE DEVILS with hilariously sleazy results! Nubile naked nuns are taken & tortured by the evil Inquisition! One of them really is a witch and seduces her tormentors, turning them into skeletons after sex! Lots of possessed masturbating Satanic nuns! (X)

EMANUELLE IN AMERICA: Totally uncut version! Joe D'Amato and Laura Gemser bring you the sickest & sexiest Emanuelle film yet! Sex-crazed nympho reporter must stop a sinister cult of misogynist madmen who are brutally torturing and murdering naked women for profit! Gruesome beyond belief, yet crammed full of hardcore sex and bizarre kinks! (XXX)

HITCH-HIKE: "LAST HOUSE ON THE LEFT" star David Hess returns to rape & terrorize in this tense Italian psycho-thriller. Very rare. (X)

IMAGES IN A CONVENT: In Italian only. D'Amato's devil-nuns whip themselves into a nympho-frenzy! See the perverted pawns of Satan! (XXX)

INQUISITION: Hooded torturers rip off women's nipples with pliers and Paul Naschy plays Satan, presiding over a demonic witch orgy in the pits of hell! Bug-eyed hunchback rapes & murders suspected witches for the love of Jesus! Wow! (X)

LILLIAN THE PERVERTED VIRGIN: In Spanish language only. Jesus Franco's tragic tale of a runaway girl kidnapped by rich sadists & transformed into a dope-addicted sex slave! (XXX)

LOVE LETTERS OF A PORTUGUESE NUN: Jesus Franco satanic nun sex-n-torture picture! Masturbating lesbian witches conjure up Satan to have anal sex with a nubile young virgin before your unbelieving eyes! Spectacular sleaze; one of Franco's very best! Uncut. (X)

NAZI LOVE CAMP 27: Uncut hardcore version with Nazi rapists on the rampage! Includes original theatrical trailer & 30 min. of disgusting Nazi sex-n-torture movie previews! You'll love it!!!

PERVERSE COUNTESS: In Italian language only. Uncut Franco fave stars Alice Arno as a flesh-eating lesbian killer and Lina Romay as her sexy prisoner! Crazy Countess captures girls for sex and food!!! (XXX)

POOR CECILY: Poor little rich girl is sold into slavery and must learn how to please her masters the (ahem!) hard way! When she runs away, she is whipped, raped & tortured in a dungeon full of accursed witches! One of the best big-budget sex-fests ever made (we mean it!). (X)

SS EXTERMINATION CAMP: Evil Nazi sadists torture screaming naked women in the ultimate perverted gross-out freak-fest! Insane uterus transplants, bald pervert tit-manias, rape, mass murder, more! (X)

AMAZING ASIAN SEXY SHOCKERS:

The films in this section are NOT in English unless otherwise noted.

BONDAGE FANTASIA: Spectacular collection of S&M eroticism! Hot! (X)

BEAUTIFUL DEAD BODY: Wizard rapist keeps girls in coffins! (XXX)

ENTRAILS OF A VIRGIN: Demon-rapist rips out woman's intestines through her vagina! Crazy lady masturbates with severed hand! Yikes! (X)

GHOUL SEX SQUAD: Wacky wizard vs. vampire rapists! Subtitled (XXX)

LUST NEVER DIES: Undead creeps crave fresh virgin meat! Sexy! (XXX)

MIND FUCK: Ninjas, vampires and hardcore sex! Wow! Subtitled. (XXX)

SUPER NAKED & POWER PUSSY: Nude lady superheroes fly through the air with magic kung-fu vaginas and kill Japanese Nazis! Unbelievable. (X)

TALES OF THE WOMEN NINJA 3: Naked ninjas squirt acid out of their tits & spin webs out of their vaginas! Trashy violence! (X)

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GROSS-OUT GORY HORROR FLICKS:

The films in this section are all made or dubbed in English except where noted.

THE ALIENATORS (1988): Actually released in foreign markets as both "ALIEN 3" & "TERMINATOR 2" (!) by greedy Italian producers, this terrible rip-off tells the story of scientists turned into "Alien" monsters by the evil "Tubular Corporation". Foul-mouthed Space Marines are sent to exterminate, but are themselves murdered by "Terminator" robots sent in by the evil corporation to cover up their mistake! Mind-bogglingly bad sci-fi/horror will have you gasping in disbelief! Order and see!

AUTOPSY (1974): Uncut! Sick chick fantasizes about sex-crazed corpses coming back to life to have sex with her in the morgue! Disgusting; see naked blood-caked zombies lusting after her & each other! Gross! (X)

THE BEYOND (1981): Uncut, letterboxed Lucio Fulci zombie splatter classic serves up a tasty spread of face-melting acid baths, eye-gouging & flesh-eating tarantulas!!! Easily Fulci's best and most atmospheric film.

CANNIBAL HOLOCAUST (1979): Uncut bloodbath of grotesque rape and horror delivers all the splatter that matters: see naked girls impaled vagina-thru-mouth on sharpened sticks, cannibals ripping fetuses out of pregnant women & then stoning them to death, decapitation, disemboweling, animal mutilation, more! A real sickie! (X)

CAT IN THE BRAIN (1988): Uncut Lucio Fulci gore spectacle stars Fulci as himself (!) + naked girl chainsawed into lunchmeat & fed to pigs, Nazi orgies, eye-gouging, gory murders, etc.

DEMON APOCALYPSE (1992): Clawed demon hand rips out of the Bible to crush a priest's nuts! Possessed police detectives stab forks in victim's arms! Devil-worshipping freaks massacre people with machetes! Zombies attack when Satan takes over the earth! Bloody chainsaw dismemberment, intestine-ripping, throat-severing horror!!! Who will survive the terror?

DEMONIA (1986): Uncut, letterboxed Lucio Fulci. The ghosts of toposis nun skulls roast babies alive and murder men with spearguns (!). One poor bastard is ripped in half, then completely apart in the goriest splatter EVER!

GRIM REAPER (1980): Uncut Joe D'Amato favorite has degenerate cannibal maniac rip open a pregnant woman's belly & eat her flopping fetus in gory detail! A violent trash classic; 10 minutes longer than U.S. release!!!

GUINEA PIG (1989): In Japanese language only. Psycho-samurai sadist slowly dismembers helpless woman in excruciating agony! Pus-infected mermaid squeezes worms out of her bloody boils & is chopped to pieces by insane artist painting her portrait in her own pus! First-rate special effects are among the finest seen anywhere; you can't find a more disgusting movie!

MERCENARY CANNIBALS (1985): Super-gory, crazy rip-off of "APOCALYPSE NOW" from South East Asia! Bloodthirsty cannibal army called "The Dracula" (!) runs a drug-smuggling operation in Vietnam and it's up to a ruthless band of horny kung-fu mercenaries to stop them! Castration, mutilation, decapitation, brain-eating, knives thru head, eye-gouging, impaling all-out action will astound even the most jaded movie fan. You simply must see this film, it's sooooo goddamn funny and over-the-top!!!

TOMBS OF THE BLIND DEAD (1971): Uncut! Blood-drinking satanic zombie warriors rip open helpless women with swords at their haunted castle! Includes the previously unseen "train massacre" sequence!

ZOMBIE 3 (1987): Uncut, letterboxed Lucio Fulci sequel. Zombie virus wipes out the world! Survivors must fight the U.S. army and the zombies!

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40s

SWAMP VIRGIN (SW, 47) P/D Ewing Scott, S Taylor Caven, Paul Gerard Smith

(UNTAMED FURY) An old man tells a story to a writer in flashback. Mikel Conrad (star of FLYING SAUCER) is the bitter backwoods Gator, working as a guide for a city woman (Leigh Whipper). Jeff (Gaylord Pendleton), now a big city engineer, returns home to the bayou and a love triangle/battle develops. Lots of underwater photography fills the one hour running time and a young E. G. Marshall does the calls at a barn dance. The plot of this P.R.C. movie, based on the story Gator Bait, is very much like POOR WHITE TRASH/BAYOU (57). The tape, a Johnny Legend Untamed Video, is jumpy.

THEY WEAR NO CLOTHES (Video Dimensions, 41)

A very friendly sounding man narrates a series of (b/w) scenes and tells corny jokes while light music plays. We see fan dancers, models posing outdoors, strippers and sunbathers. Hula dancers are secretly watched by men (in blackface with spears!) So far, it's what you'd expect for a 40's adult movie (nothing is really shown). The next sequences provide the payoff though. "Modern day Eves" (one is black, surprising for the time) are seen by a pool, then two naked women ride horses. These revealing sequences are topped by elaborate scenes of seven more smiling and laughing naked beauties posing outdoors and swimming. Then some people play croquet at a nudist camp. It's only 52 minutes long and seems to be made up of many short films or scenes, some probably from years earlier. Whoever released this probably retired comfortably from the profits.



THEY WEAR NO CLOTHES

STRIPTease COLLEGE GIRLS (Channel 13, 194-) D/S Lawrence Rainmond

In this silly old adult comedy, women at Striptease College wear bikinis, play leap frog, take fencing lessons and exercise. They sleep in stripper costumes and one dreams of being on stage in her pasties. Another goes for a walk in the woods in high heels and a bikini. "Risqué" dialogue includes jokes about bananas and pussies. Cheyenne stars as Dora Dare and Charlie Craft is a comic European accented professor.

BLACK 70s

SHAFT IN AFRICA (Video Search, 73) D John Guillermin, S Sterling Silliphant, P Roger Lewis

Shaft (Richard Roundtree for the third time) is hired by some African diplomats. He goes to Africa and eventually wipes out a Paris based slavery

ring run by Frank Finlay. This outrageous international sequel has lots about African customs, torture scenes in a former Nazi prison and James Bond references. The parts about tricking third world workers into slavery is believable and fact based. Vonetta McGee co-stars as the virgin daughter of an Emir but a white woman (Neda Arneric) has the major sex and nude scenes. Roundtree is naked a lot himself. It was filmed in Ethiopia, Spain and NYC. The Four Tops do the theme song (it was on the ABC soundtrack). The copy we saw has Spanish subtitles. Roundtree also starred in a short lived, very watered down SHAFT CBS TV series (1973-4).

STREET SISTERS (New Pacific, 72) D/S Arthur Roberson P/cine/ed Joseph Holsen

Here's a depressing black cast movie based on the director's play. It's set in the rural 30's (but looks like the 70's) and shows how a little girl raised by her grandmother grows up to be a young woman (Durey Masen) and faces racism, hate and savage pimps. There's a lot of talk about god and sin and gospel and blues music is heard.

80s

STARK RAVING MAD (82) D George F. Hood, P Tiger Warren, Don Gronquist

Several movies (including THE SADIST and BADLANDS) have been based on Charles Starkweather but this is the least known and the closest to the facts. Russell Fast stars as "Richard Stark," a short former Nebraska garbage man who smokes Lucky's. He relates his famous 1958 multi-state murder spree story to a prison guard after his head is shaved. Marcie Severson plays his 14 year old girlfriend. I don't know who offers this

impressive low budget feature.

SOCIETY (Republic, 89) D Brian Yuzna, S Woody Keith, Rick Fry, P Keith Walley

Yuzna made this before his BRIDE OF THE RE-ANIMATOR. It's very anti establishment, deals with conspiracies and has some plot similarities to the same year's PARENTS. Billy Warlock (from DAYS OF OUR LIVES) stars as Beverly Hills teen Billy. A friend has a tape of his rich parents talking about orgies with his sister (Patrice Jennings) at her coming out party. He becomes paranoid (with good reason) and gives the tape to his shrink. Screaming Mad George created the FX for the surreal and disturbing (also silly and awkward) cannibal orgy scenes in which a person is pulled inside out. SOCIETY doesn't really work that well (either did PARENTS) but they'll be revived some day as Reagan era attempts to warn viewers. With Devin Devasquez (from Playboy) as girlfriend Clarissa, Evan Richards, Ben Meyerson, Heidi Kozak, Jason Williams and Tom Rainone. Five minutes were cut out for America. The Japanese laser disc is 100 minutes long and uncut.

HEART OF MIDNIGHT' (Virgin, 88) D/S Mathew Chapman, P Andrew Gaty

Jennifer Jason-Leigh stars as a troubled young woman who inherits a closed down warehouse club from her uncle (who had died from AIDS). It turns out to have been an S+M sex club with red walls, secret passages and theme rooms. A guy (Peter Coyote) who seems to be a cop keeps showing up. This confused movie has many surreal attempts, flashbacks and a girl chained up in a rubber dress. With Frank Stallone (as a singing cop), Steve Buscemi and Brenda Vaccaro. Chapman also made STRANGER'S KISS, a tribute to Stanley Kubrick. This was filmed in Charleston, S. C.

FROM THE DEAD OF NIGHT (AIP, 89) D Paul Wendkos, S William Bleich

This is a four hour NBC mini-series based on "Walkers" by Gary Brandner, cut down to a tolerable hour and 45 min. Lindsay Wagner is a fashion designer who drowns, floats through a tunnel of light (this entire sequence is shown twice) then is revived. In Mexico during the Day Of The Dead, death figures appear to her and people around her start to die. Back in L.A. she joins an encounter group and learns about the "walkers" who are trying to finish her off. It has some good moments including a body in the morgue coming to life and a zombie kid on a skateboard. There's also a love triangle sub plot. With Bruce Boxleitner, Robin Thomas, Robert Prosky, Merritt Buttrick and Diahann Carroll.

LANSKY'S ROAD (85) P/D/S Richard Farr

A couple is abducted by flying saucers. The guy goes to a hospital where media hysteria results. Officials (after the secrets he learned) drug him and blame him for terrorist bombings. It was shot on video in Grand Rapids, Colorado and is filled with bad camera zooms and slow-mo. Thanks to Todd Rutt for sending a copy.

THE GEEK (Class X, 81)

Here's an abominable snowman movie you probably missed. A cultured sounding narrator tells us about the three couples in a van who plan to camp out. After two (unflattering) hard core sex scenes, a hairy monster (you can see the sleeves of the suit) arrives and fucks the third (best looking) woman doggy style. She doesn't seem to mind. He rapes another one and the men fight. THE END. Shot in Oregon, Washington and Alberta.

NATURAL BORN KILLERS

AMERICAS DEADLIEST HOME VIDEO (Random, 91) D/S Jack Perez, P/act Mick Wynhoff

Danny Bonaduce, the former PARTRIDGE FAMILY child star was a staple of scandal magazines when this shot on High 8 video production was made. He plays Doug, a guy recording his road trip with a camcorder, who is forced by a trio of criminals to tape them during convenience store holdups, drive and

hang out in motels. The ponytailed leader Clint (Wynhoff) ties up his blonde girlfriend (Melora Walters) for sex and the black girl with dreadlocks (Mollena Williams) can't wait for another killing spree. The in your face POV video work can be disturbing (characters talk into the camera - a lot), but considering the themes and possibilities this is a very tame movie and should have been more effective. It was made in Wisconsin and the FX are by Jeffrey Lyle Segal who also worked on HENRY.

MAN BITES DOG (Fox Lorber, 92) P/D/S/act Remy Belvaux, P/D/S/cine/act Andre Bonzel, P/D/star Benot Poelvoorde, S Vincent Tarvier

Belgium. (C'EST ARRIVE PRES DE CHEZ VOUS) A film crew follows a friendly, cultured, poetry spouting, racist, homophobic psycho killer (Poelvoorde) who never stops talking while he's busy at "work." The three man crew eventually join him committing crimes. The documentary style black comedy is disturbing (a gang rape and guts are shown), too long and more irritating than anything. It was shot in 16mm b/w by guys in their 20s. Real relatives of the leads play themselves. It won several Euro film awards. Available as an NC17 or unrated (cut) video. The complete Criterion laser disc includes an interview.



The creators and stars of MAN BITES DOG vs. the stars of AMERICA'S DEADLIEST HOME VIDEO.

50s

MAD AT THE WORLD (Sinister, 55) D/S Harry Essex, P Collier Young

This little known but very cool b/w crime/JD movie (from Ida Lupino's Filmmakers company) was shot on location in Chicago. Keefe Brassile is Sam, a Korean war vet who becomes a depressed vigilante after his baby is killed by a bottle thrown by a "wolfpack." The small gang (led by Paul Dobov) hangs out at the Hijackers social club and a (white) be-bop group plays. Frank Lovejoy (who narrates) co-stars as the helpful police captain and Cathy O'Donnell and Karen Sharpe are the two women in Sam's life. The support cast is priceless. Stanley Clements (from the Bowery Boys) and Kubrick regular Joseph Turkel are Ignatz and Pete, JDs who drink, beat, rob and kill. Young Aaron Spelling (!) is a wide eyed suspect from the slums and Joe Besser (!) is a gas jockey with useful info. The jazzy score is by Leith Stevens (THE WILD ONE). Essex, a well known screenwriter, also directed I, THE JURY (53) in 3D.

THE DEVIL'S HAND (SW, 59)

D William Hole Jr., S Jo Heims, P Alvis K. Bubis

(THE NAKED GODDESS) Robert (father of Alan) Alda has frequent dreams of a woman (Linda Christian) dancing on clouds. Neil Hamilton (the commissioner on BATMAN) is the "high executioner" with a mute Tibetan servant. He runs a doll shop, a front for voodoo dancing and ceremonies in the basement. The dream girl convinces the hero ("You're a she devil! Evil, but beautiful. Fascinating!") to join in. A wheel of swords is used for a



sacrifice. Soon his luck increases. With Bruno Ve Sota. The instrumental rock theme (by Baker Knight and The Knightmares) for the Crown Int. release is pretty good.

COUNTERCULTURE - PRO AND CON

WILBUR AND THE BABY FACTORY (SW, 69) D/S Tom Wolfe, P Alec McCombie

(THE LOVING MACHINE) Wilbur (Tom Shea, who looks kinda like Glen Campbell) is a quiet USC student and anti war protest leader who lives in a tent. After he receives his draft notice he volunteers to be the subject for an experimental program in an isolated house. He has to run every day, his every move is monitored and eventually a series of nameless woman undress and join him in bed. It's more of an attempt at social and political comedy (there isn't much on screen sex) than the usual adults only Boxoffice International release. Stuart Lancaster plays a cranky, crippled millionaire and Ronnee Blakley sings. The music is rambling rock instrumentals.

STICK IT IN YOUR EAR (SW, 70) D Charles Morgan

(VORTEX) This very obscure, arty and mostly silent b/w white hippie movie with fancy editing and in jokes seems to be influenced by CARNIVAL OF SOULS and may have been filmed in Boston. An unshaven guy wakes in the ruins of a church with amnesia and wanders around trying to find anybody who knows him. Characters say "groovy" and "heavy" at a pot party and some pretty wild guitar feedback is heard. With some sex and nudity, flashbacks, drug sequences and important Viet Nam war references. When a man on the street asks, "Want to buy some dirty pictures?," our confused hero says, "No thanks, I'm in one." A Hare Krishna chant becomes "Kurosawa, Kurosawa." Pretty cool actually and full of surprises. H. G. Lewis picked this up and double billed it with his own very different GORE GORE GIRLS.

WILD SCENE (SW, 70) D William Rowland, S Michael Kraike, William Keys, P Sam Jacoby

A psychiatrist (Alberta Nelson) relates real life episodes from her planned book to her publisher. A rich girl with a horrible mother has sex with her father (offscreen). Three girls become hookers and are given (fake) birth control pills. A man (Berry Kroeger from NIGHTMARE IN WAX) has to beg his lesbian mistress for sex and a girl dies at a drug party. Every once in a while the shrink tells about how her own rebellious daughter (Anita Eubank) fell for a campus radical. He says, "These demonstrations pay off like slot machines!" and gives her VD. The cast of this grim, very anti hippie adults only movie includes Ida Lupino's sister Rita and Nancy Czar from WILD GUITAR! Presented by Johnny Legend.

STILL MORE EROTIC THRILLERS

EMBRACE OF A VAMPIRE (New Line, 94) D Anne Goursaud, S Halle Eaton, Nicole Coady, Rick Bitzelberger, P Marilyn Vance, Allan Vrouka

Charlotte (Alyssa Milano, also in the recent CONFESSIONS OF A SORORITY GIRL) is a 17 year old (pure) college student (she was raised by nuns) who becomes the obsession of a pathetic, lovesick vampire (Martin Kemp) who

cries. The flashback filled tale is very much like a sexy romance novel. Charlotte is photographed by Charlotte Lewis and nearly seduced by her, is drugged, has sex dreams, and, yes, gets naked. Meanwhile students are being killed but never seem to be missed. I liked the opening scene with three vampire women by a lake wearing only diapers. We saw the tame R version. If you're interested in Milano (and/or Lewis), you should look for the unrated version because their uncut lesbian scene promises to be pretty memorable. Also with Jennifer Tilly, Harrison Pruett and Rachel True. Filmed in Minnesota (and L.A.).

SEXUAL MALICE (A-Pix, 93) D Jag Mundhra, S Carl Austin, P Andrew Garroni

Diana Barton (also in BODY OF INFLUENCE) stars as a businesswoman with a sullen, smirking, uncaring husband (the sullen, smirking Edward Albert). She has an affair with a male stripper (Douglas Jeffrey). After sex in a dressing room and sex under a pier she's photographed having sex with a black woman. Blackmail and murder result. With Jack Laughlin as an ex boyfriend cop, Samantha Phillips as the girlfriend, Chad McQueen as the brother, Don Swayze as a cop and Kathy Shower in a minor role. The best part is seeing Jerry "The Beaver" Mathers as a desk sergeant! The tape I saw is unrated but seems more like an R. Gregory Hippolyte is the exec producer.

SECRET GAMES 3 (Academy, 94) D Gregory Hippolyte, S Don Simmons, Tucker Johnson, P Andrew Garroni

Diana (the large breasted Rochelle Swanson) is a wealthy wife who is led astray by a new blonde neighbor Gwen (Mary Karasun) and becomes a high class hooker in a mansion with closed circuit TV cameras. Gwen has a sex scene then Diana has five of them. One rich John (Woody Brown) turns out to be a contract killer who blackmails her and after all the soft core sex, the tape becomes a psycho movie. Also with Brenda Swanson. SECRET GAMES (91) had exactly the same plot with Michele Brin being harassed by Martin Hewitt - who returned in SECRET GAMES 2 (93) with Sara Suzanne Brown and Amy-Rochelle Weiss. All are available in R or

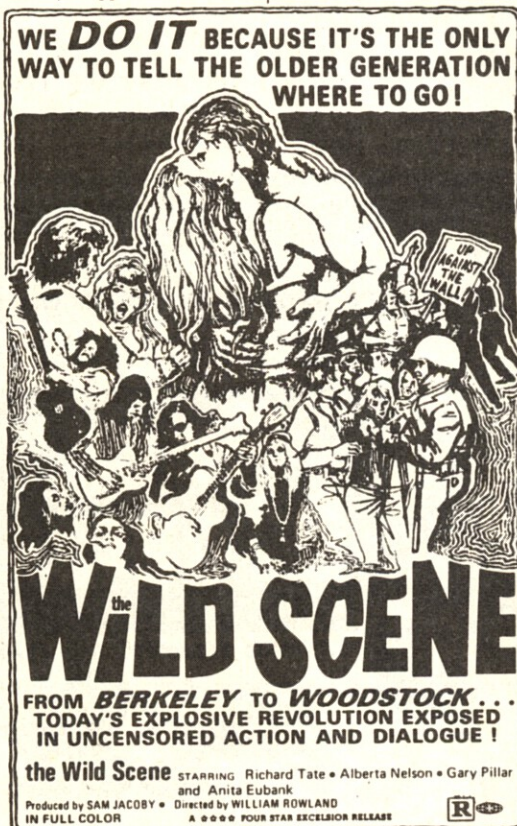
unrated versions (of course).

SCORNED (Prism, 93) D/star Andrew Stevens, S Barry Avrich, P Damian Lee

A widow (Shannon Tweed) seeks vengeance after her husband (who had lent her out to other men to get a promotion) kills himself. Stevens is the one who got the corporate job, so she becomes a live in tutor for his son (Michael D. Arenz). She seduces the son and drugs and seduces the wife (Kim Morgan Green). Tweed also commits murder and even kills the pet bird. In one scene she's punched and thrown out of a window but walks away fine. More R or unrated sex from the stars of the NIGHT EYES movies. Ashrok Amritraj was executive producer.

FINDLAYS

THE TOUCH OF HER FLESH (SW, 67) P/D/edit./star "Julian Marsh"/Michael Findlay, P/cine. "Anna Riva"/Roberta Findlay Richard Jennings (Robert West aka the director) sees his wife with another man, runs away and is hit by a car. Jennings (now temporarily paralyzed



and with an eye patch) drinks Old Crow and kills strippers (and his wife) using darts, a crossbow, a poison rose and even a buzz saw. Meanwhile we see various memorable and revealing strip acts at a go-go club and hear instrumental rock, some classical music and a good soul song called "Right Kind Of Lovin." The outrageous b/w adult feature was shot in many real NYC locations and features a look at some long gone theatres and restaurants in the lower East Side, a black stripper and an (offscreen) decapitation. It was part of a sick trilogy by the future makers of SNUFF. CURSE OF HER FLESH and KISS OF HER FLESH followed.

A THOUSAND PLEASURES (SW, 68) P/D "Julian Marsh"/Michael Findlay, P/cine./act "Anna Riva"/Roberta Findlay

Here's more proof that the Manhattan based Findlays made the most twisted soft core adult movies of them all. Two guys with a body in the trunk of their station wagon pick up two women then go home with them. The women drug them, ridicule them and have sex with them while a man with a goatee watches. One guy says, "I had the feeling that I was going to be smothered by all that flesh" and calls one woman "Boobarella." The women are part time lesbians who want a child by artificial insemination but meanwhile they have "Baby," a naked (adult) blonde in a playpen who masturbates with a candle. One woman breast feeds her while the other one whips her. The b/w movie with full nudity has ridiculous narration and classical music.

30s

SLAVES IN BONDAGE (Sinister, 37) D Elmer Clifton, S Robert A. Dillon, P J. Kendis

Donna Lee (Lona Andre) is the manicurist girlfriend of an unemployed reporter (Donald Reed). He says "You're making me a sissy with all these manicures." Wheeler Oakman is the main sleaze ball con man behind a nightclub and an illegal roadhouse. Donna is saved just in time from a life of sin. Much of this old roadshow hit is taken up by comic acrobats, a lady contortionist, an Oriental fan dancer and very large newspaper headlines. There's also a cat fight. The director (who was on a roll at the time) also made GAMBLING WITH SOULS (36) and ASSASSIN OF YOUTH (37). Scenes from the Jay-Dee-Kay Production were later re-used in TEENAGE (PV #16).

THIS NUDE WORLD (35) D Mich Mindlin

One of the earliest nudist movies, this historical document features non-stop narration and classical music. First we pass "the new George Washington Bridge" and go to upstate New York where nudists are shown (from the back). The French segment features topless nightclubs but people on an island wear bathing suits. To spice things up, a scene of a completely naked woman (probably shot in Hollywood) is spliced in. The last third of this movie is the impressive part though. At the world's largest nudist camp (in Germany) crowds of naked people exercise, 100s of naked people run through the woods and some of them follow each other on their hands and knees. I imagine this incredible footage was shot earlier, during the days of the Weimar Republic. With the founder of the German (and French) nudist movement, Adolph Koch. I saw this thanks to Trashola magazine.

INVISIBLE MENACE (37) D John Farrow, S Crane Wilbur

(WITHOUT WARNING) Characters on a foggy Navy base island are killed (and tortured) and Mr. Jeffries (Boris Karloff), an ex con who had once been an engineer in U.S. occupied Haiti, is the obvious suspect. Flashbacks show how his wife cheated on him, how he had been framed and a voodoo dance. With Marie Wilson as a dumb seeming but observant new bride, Eddie Craven and Regis Toomey as the officer of the guard. The 56 min. Warners feature was based on a play. MURDER ON THE WATERFRONT (43) was a remake.

70s ADULT

SWEET GEORGIA (Video Dimensions, 72) P/D Edward Boles

Marsha Jordan stars as the new wife of a fat, violent, dumb, drunken hillbilly in this minimal one hour long nudie movie. Barbara Caron (later in THE STEWARDESSES and SYNTHIA) plays her stepdaughter and rides a horse naked, a scene so memorable, it's shown twice. With a lesbian scene in a cave, a character stomped by a horse, a pitchfork through a chest and incest. The print is jumpy. VD is at 530 West 23rd Street, NYC 10011.

THUNDERCRACK! (VSOM, 75) D/cine./edit Curt McDowell, S/act George Kuchar, P John Thomas, Charles Thomas

In this overlong (150 minutes) b/w underground sex/horror comedy, characters talk to themselves and argue with each other in an old dark house during a storm. They also have sex (straight, gay, and with a masturbation machine) which is hardcore, making this a unique curiosity item if nothing else. Also with many flashbacks, a gorilla, overdone

theatrical makeup and enough thunder, lightning and rain for five other movies. Marlon Eaton stars with Melinda McDowell and George Kuchar (from the Bronx), a well known underground filmmaker himself. THUNDERCRACK! had some limited success as a midnight cult movie.

UK 70s

SON OF DRACULA (74) D Freddie Francis, S Jay Fairbanks, P/act Ringo Starr

(COUNT DOWNE) The late Harry Nilsson proved that he was no actor by starring in this horror

musical comedy as Dracula in modern times. He sings in a club, fights a wolfman, becomes a (cartoon) bat, falls in love (with Suzanna Leigh) and wants to become human. Freddie Jones is Dr. Frankenstein and Dennis Price is Van Helsing. Ringo (looking like he did in part of MAGICAL MYSTERY TOUR) is Merlin and he has a horror museum. Rock fans will want to see the band featuring Keith Moon, John Bonham, Peter Frampton and Klaus Voorman. Also with Shakira Baksh, Jenny Runacre, the dwarf (Skip Martin) from MASQUE OF THE RED DEATH and a Nosferatu look vampire. The Apple production was (barely) released in America by Jerry Gross' Cinematic. Apple released the soundtrack featuring "Jump Into The Fire" and "Without You."

PERCY (71) D Ralph Thomas, S Hugh Leonard, P Betty Boxz

U. K. A young man (the very dull Hywell Bennett) who had a penis transplant wants to find out who the late and anonymous donor was so he visits the recent widows. Denholm Elliott is a professor who uses endless double entendres. With Janet Key as the cheating wife, Tracy Crisp (seen in bondage gear) and Sue Lloyd. Britt Ekland and Elke Sommer both have



topless scenes as girlfriends of the donor. Also with footage of the Stones at Hyde Park and a man in a gorilla suit. Thomas had directed the Dirk Bogarde DOCTOR... series. The soundtrack (which features a couple of excellent Kinks ballads including "The Way Love Used To Be") was only released in England. The sequel was called IT'S NOT THE SIZE THAT COUNTS in America.

MAN FROM S.E.X. 9 (Catalina, 79) D Lindsay Shonteff, S Jeremy Lee Francis, P Elizabeth Gray

(LICENSED TO LOVE AND KILL) Gareth Hunt is agent Charles Bind in this boring movie with bad puns and exaggerated sound FX. The hero is cloned, a midget in bell bottoms uses a whip, people are thrown into a pool of acid and a man plays Madame Wang. The oddest scene has a stripper twirling razor blade tassels. This was one of a series of spy spoofs by the Canadian born director.

JORGE GRAU

LEGEND OF BLOOD CASTLE (1972) D/S Jorge Grau, S Juan Tebor, P Jose Maria Gonzales Sinde

Spain/Italy. (CEREMONIA SANGRIENTA, BLOOD CASTLE, FEMALE BUTCHER). A version of the Countess Bathory legend set in Central Europe in 1857, this movie has many interesting images, torture scenes, real bats and good makeup FX. It's much better than Hammer's COUNTESS DRACULA. Bread is baked with blood, a corpse is put on trial and a naked virgin boy is sent on a white horse to locate the tomb of a vampire. Elizabeth (Lucia Bose) bathes in blood, her living dead marquis husband Karl (Esperanto Santoni) helps and Ewa Aulin (Candy) is Marina, the star victim. Lucia Bose was on the cover of Life in 1952 and was also in TESTAMENT OF ORPHEUS and FELLINI SATYRICON.

BREAKFAST AT MANCHESTER MORGUE (Video Search, 74) D Jorge Grau, S Sandro Continenza, Marcello Cosia, P Edmondo Amanti

Italy/Spain (NON SI DEVE PROFANARE IL SONNO DEI MORTI, SLEEPING CORPSES LIE, DON'T OPEN THE WINDOW). Now you can see a widescreen uncut version of the first notable serious NIGHT OF THE LIVING DEAD inspired zombie movie. Government agricultural research near a nuke plant causes bodies in a nearby old crypt, a morgue and a hospital to rise. More zombies are created by touches of blood and they eat people and rip apart a nurse in brief gore scenes. Arthur Kennedy co-stars as a tough, conservative cop (with a Scottish accent) who arrests the long haired antiestablishment figure hero (Ray Lovelock) with a motorcycle. With Cristina Galbo. The tape in is English with Spanish subtitles.

60s NYC

SMOKE AND FLESH (SW, 68) D/S/cine. Joe Mangine

A woman narrates this arty soft core b/w drug movie made in NYC. An impotent bald voyeur (who has bulging head veins) and his wife hold a party to "research" his sex book. Young people smoke "dynamite grass" in paper towel roll bong. Characters get the munchies and eat ice cream which leads to a naked black woman being covered with whipped cream. Others talk about the fish in a tank or have sex (seen through the fish tank). The fun is disrupted when some bikers crash the party and their drinks are spiked

with LSD. The freakout scenes include on/off negative visions and bikers crying. The music is raga rock jams. Mangine was also a cinematographer for others.

TWO GIRLS FOR A MADMAN (SW, 68) D/S Stanley H. Brasloff, S Dustin Williams, P/cine. Victor Petrashevic

An aggressive young NYC ballet student named Toni goes on a date with a "producer." Frank (played by "Lucky Kargo") is a giggling, armed psycho killer/rapist who meets them at a folk music club and takes them to an orgy in the back room. Toni dances in her underwear, others smoke pot, strip and wear creepy clear masks. Frank later attacks Toni (she likes it) in a car then goes after her roommate Sonja (who has a shower scene). It all ends with a headline in the Daily News. With locker room nudity and lines like "I've heard of all kinds of happenings in the past, but this is ridiculous." The b/w adult movie is from Distribpix.

SOME LIKE IT VIOLENT (Alpha Blue, 68) P/D Kemal Horulu

This adults only movie is pretty hilarious and the acting is some of the worst I've seen. Johnny Scaro is a New York gangster with a James Cagney voice who takes over a computerized dating service to use for hookers. Meanwhile his men talk a lot, women wearing panties talk and a blonde who goes undercover for a cop lies around naked for a while. The most memorable

scene is when Scaro frantically cuts up some mannequins with a machete! Frankie, a guy with a very fake mustache, says "The sight of fuzz bugs me to no end." Barry Mahon was executive producer. Alpha Blue is at P.O. Box 16072, Oakland, CA 94610.

AFTER THE BALL WAS OVER (SW, 69)

A paranoid NYC woman (Alice Noland) tells a shrink about her "dreams." Their conversation is heard over the silent footage. In what turns out to be a plot to take her money, the husband sets her up to swap mates and takes nude photos of her after injecting her with drugs. Monster masks and makeup are seen during the drug sequence and a dead body emerges from a tub like in

DIABOLIQUE. The obscure b/w feature is just over an hour long and features nudity, some sex and interesting music that sounds like Devo. The Distribpix release has no production credits.

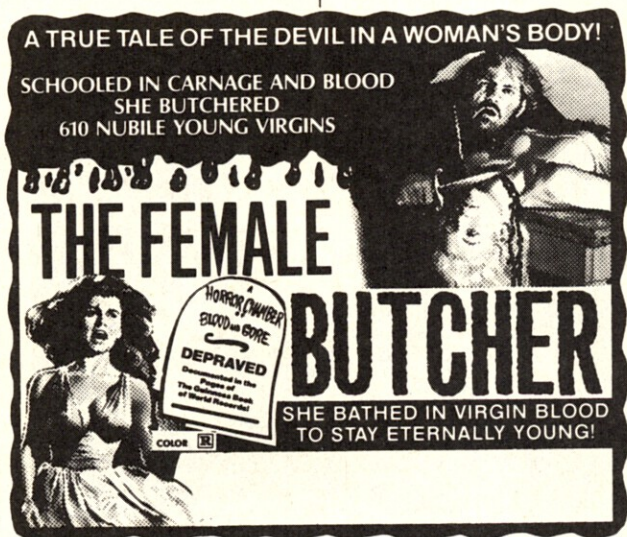
UK

JACK THE RIPPER (Sinister, 59) P/D/Cine. Monty Berman, P/D Robert Baker, S Jimmy Sangster

Many are suspected of being the killer who strangles and stabs women in this atmospheric version of the familiar ripper story. Much time is spent in a hospital morgue, there's a scarred mute hunchback, can-can dancing and a cat fight. An American "colonial" cop (Lee Patterson) is the hero. With Betty McDowall and Eddie Byrne. The shock ending of the b/w movie has the ripper crushed in an elevator and red blood oozes out. The modern jazzy score is out of place but sounds great. Joseph E. Levine released it in America and the RCA soundtrack features narration by Cedric Hardwicke. The director team returned with the even better grave robber tale, FLESH AND THE FIENDS/MANIA (60).

BORN OF FIRE (Vidmark, 86) P/D Jamil Dehlavi, S Raficq Abdulla, P Therese Pickard

Fans of EL TOPO might appreciate this beautifully filmed, confusing and



sometimes disturbing mystical tale. Peter Firth stars as a British concert flutist who goes to Turkey and has a musical duel with an evil master fire spirit magician (Oh-Tee). It's chock full of parallel events, paradoxes, symbolism, puzzles, hallucinations and incredible visuals. A female astronomer (Suzan Crowley) has sex with a (real) deformed dwarf and gives birth to an insect monster. A skull eclipses the moon, a man becomes a giant baboon and there's lots of nudity, blood, snakes and maggots. James Galway provided the flute playing. It was filmed in Turkey.

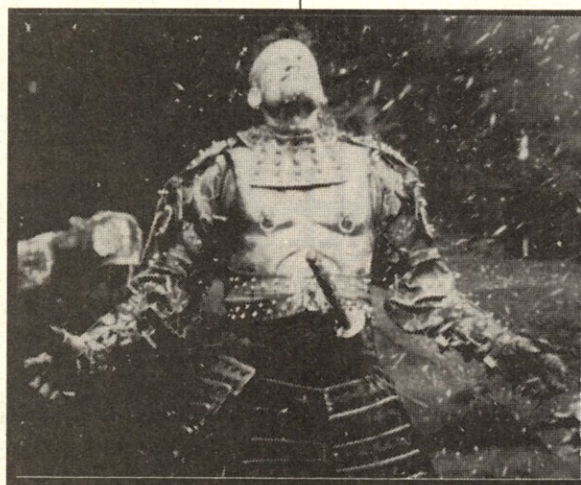
BEAST OF MOROCCO (Sinister, 66) D Frederic Goode, S Bruce Stewart, P Harry Field

(THE HAND OF NIGHT) This feature has great opening credits with a bat and a skull with an eye then proceeds with a nightmare inside of a nightmare. A depressed British architect (William Sylvester) who thinks he's losing it goes to Morocco where a phantom woman (Alizia Gur) and her laughing old servant Omar appear. He goes to a castle where a group of black dancing girls are all killed. Despite what has been printed, this movie is in color, has a vampire and is pretty good. Parts were shot on location.

MORE SEQUELS NOBODY WANTED

HIGHLANDER THE FINAL DIMENSION (Miramax, 94), D Andy Morahan, S Paul Ohl, P Claude Leger

In this 2nd sequel, MacLeod (Christopher Lambert) battles the warrior sorcerer Kane (Mario Van Peebles) after being discovered inside a mountain in Japan by a blonde American archeologist (Deborah Unger). The confusing, often boring movie borrows from THE SHADOW and has romantic flashbacks to the French Revolution (also with Unger). A lot of time is spent in a NYC psycho ward and a loft and it all ends Jersey City. The sets are huge, morphing is used and it was filmed in five countries (mostly Canada). Van Peebles (with long hair, tattoos, nose and nipple rings) acts like he's in a cartoon for kids, which is fitting. Also with Mako as a sorcerer and Raoul Trujillo (SCANNERS 2). The video is a "director's cut" (a sex scene that doesn't seem to belong and would have changed the rating was put back).



Mario Van Peebles in another HIGHLANDER movie.

SCANNER COP (Republic, 93) P/D Pierre David, S George Saunders, John Bryant

Canada. Daniel Quinn stars as a good guy scanner, the adopted son of a late L.A. cop. Hilary Shepard is his sexy fortune teller assistant and Darlanne Fluegel is a blonde police shrink. Ephemerol is the drug that can control scanners. Richard Lynch is the cop killer villain, whose injections cause hallucinations. With some good hallucination scenes, nightmares, flashbacks and one exploding head (John Carl Buechler did the FX). Luca Bercovici is in it and there are small roles by Brion James and Cyndi Pass. Rene Malo was executive producer.

SCANNERS - THE SHOWDOWN (Republic, 94) D Steve Barnett, S Mark Sevi, P Pierre David

Canada. (SCANNER COP II: VOLKIN'S REVENGE) In what could have been called SCANNERS 5, Daniel Quinn returns as Sam, the L.A. scanner cop who wants to find out who his mother was. This time a serial killer scanner (Patrick Kilpatrick) saps the power from other scanners. A new kind of ephemerol drug has been developed without side effects. Sam has a research center girlfriend (Khristyne Haie), also a scanner, and has many b/w flashbacks. With Stephen Mendel, Robert Forster and Jewel Shepard in a bit

part. John Carl Buechler handled the FX again. Bladder FX are used for death scenes and one head explodes. The entire series is better than average.

TRANCERS IV: JACK OF SWORDS (Par, 94) D David Nutter, S Peter Davis, P Vlad Paunescu, Oana Paunescu

In this pretty awful sequel, Jack Deth (Tim Thomerson) ends up in medieval times where noblemen are vampires who consider commoners "meat." Characters talk a lot and there are a few (intentional) laughs. With Stacie Randall, Ty Miller and Stephen Macht. It was shot in (Romania) back to back with TRANCERS V, also directed by Nutter, who also does X-FILES episodes. TRANCERS V is the "last" sequel (we hope).

DARKMAN II: THE RETURN OF DURANT (MCA, 95) D Bradford May, S Steve McKay, P David Roessell

After a recreation of events from Sam Raimi's (much superior) original movie, we learn that gangster Durant (Larry Drake) has survived after all and the Phantom like Darkman (Arnold Vosloo replacing the now too expensive Liam Neeson) is still trying to perfect his false skin formula. Instead of hanging from helicopters, this time Darkman travels in a computerized private car under the city. The plot (which is filled with many large holes) involves a TV news magazine reporter (Kim Delaney), an evil ex con doctor (Lawrence Dane) developing new weapons for Durant, and the sister (Rene O'Connor) of a friendly doctor also doing skin research. A

horror/flashback sequence includes Karloff as the Frankenstein monster. It was filmed back to back with DARKMAN 3.

PUPPETMASTER 4 (Par., 93) D Jeff Burr, S Todd Henschell, Steve E. Carr (and 3 more!), P Charles Band

The once kind of fun killer puppets are good guys now and it took five people to write this useless sequel. A young scientist (Gordon Currie) who tests small robots has three more teens over to a mansion. Meanwhile a glow eyed skull face creature watches from an underworld set. A new robot with changeable heads was left over from an unproduced Band feature ("Decapitron"). With Chandra West, Jason Adams and the voice (and head) of

Guy Rolfe. It was filmed back to back (by Burr) with Part 5.

60s ADULT

STRANGE RAMPAGE (SW, 67) D Ignatius Volpe, S Mel Carto, P Harry "Niwerk"/Kerwin

A narrator talks a lot, then a "sex doctor" discusses three of his cases. We see a schoolteacher and a secretary dancing topless (to a Bo Diddley instrumental!) followed by a drugged orgy (seen in shadows). Ann (Ann Howe - love that name!) is an exhibitionist who becomes a stripper and Sally (Bunny Ware from MUNDO DEPRAVADOS) strips and takes a mannequin to bed. The light, just over an hour long b/w nudie movie was made in Florida. With Linda Miller who later went to Japan and acted in KING KONG ESCAPES and THE GREEN SLIME!

HOT PEARL SNATCH (SW, 66) D Ren Mart

In this minimal sense one hour long color adult movie, a guy (with a funny voice) relates "a long story" in a bar about some pearls and "a merciless lesbian artist who always reverts back to her normal perversion." The guy who heard the story then hires a blonde hooker to dive (topless) for the pearls. Eventually some guy in a room with two hookers (one black, one white) looks out the window and sees another guy with a hooker across the

street. The 2nd guy strangles his hooker then is shot. This is padded with lots of footage of Mardi Gras parades, bullfighting, topless black natives and other third world activities. Maybe the Cramps (who used the title for a song) understand the plot better than I did.

SCARE THEIR PANTS OFF! (SW, 68) D/S/ed John Maddox, P Ronald Sullivan

This cheap looking b/w adult sex comedy is like a bad filmed play. A man with a mutant face covered by a metal mask narrates with a mechanical voice. Some women in a room with peepholes are drugged and briefly seen topless. Some guys attempt to torture them. The music is strange and characters talk a lot. The director was also a cameraman for MONTEREY POP.

SINDERELLA AND THE GOLDEN BRA (SW, 65), D Loel Minardi, S Frank Squires, P Paul Mart

This (faded) color nudie musical (!) version of the old kid's story substitutes a bra for the slipper. Suzanne Sybele stars and sings with a French accent. Pretty bad, but Sidney Lassick (later in THE UNSEEN, SONNY BOY and many others) is the drunken fairy godfather who sings, dance, cries and appears in drag. With puppets, dream sequences and topless dancers.

SIN, YOU SINNERS! (Sinister, 61) D/S "Anthony Farrar"/ Joe Sarno

A suburban hypnotist fortune teller stripper (June Colbourne) uses a magical Haitian medallion to keep young. She makes a club owner kill and characters plot to take her powers away. There's no nudity but lots of talking in the b/w adult feature, one of the first of many for Sarno. Originally from Joseph Brenner.

SHE MOB (SW, 68) S Diana Paschal, P Maurice Levy

This is one of the odder adults only movies from Texas. With outrageous hair, make up, costumes, heavy regional accents and women who are not exactly beauty queens, it's very much in John Waters territory. The wealthy Brenda supports her gigolo lover Tony. Big Shim, "the bitchiest dyke in the world," (she wears black leather and a very pointy leather bra) lives with four lesbian prison escapees. They tie up Tony and hold him for ransom so Brenda hires Sweetie East (Monique Duvall), a lady detective (patterned after TV spy HONEY WEST) with a pet jaguar. Characters play poker and drink beer, Tony is strung up and whipped while in drag and Sweetie and Shim have a big fight. Marni Castle (where is she now?) plays both Brenda and Shim! There is no director credit. The b/w feature from Sack Amusements is now a Frank Henenlotter Sexy Shocker.

A TASTE OF FLESH (SW, 67) P/D/S "Louis Silverman"/Doris Wishman

In this typically mind boggling Wishman nudie movie, two assassins who claim to be plumbers arrive at the home of three female roommates and plan to kill the prime minister of "Netia." Characters look out of windows a lot, strip, take showers and enjoy lesbian lovemaking. Some are also whipped, beaten, raped and even killed. One woman has a long bizarre drag dream sequence that's worth the price of admission. In b/w and with voiceover narration. Wishman, whose movies kept getting more demented, but never more realistic, returned with LOVE TOY (68) and PASSION FEVER (69).



CARPENTER

VILLAGE OF THE DAMNED (MCA, 95) D John Carpenter, S David Himmelstein, P Michael Preger, Sandy King

It's a unnecessary and inferior remake of the 1960 British classic, so you should know the mass virgin birth plot. This time Christopher Reeve (not long before his accident) is a small

town doctor (the George Sanders role) who teaches then tries to destroy the super intelligent blonde half alien kids led by his own "daughter" (Lindsey Haun, also in the recent DEEP RED). This version adds more (and more graphic) suicide scenes, a debate about abortion and some minimal KNB FX. With Kirstie Alley as a government agent, Linda Kozlowski and Meredith Salenger. Mark Hammill (as a priest), Buck Flower and Michael Pare all die horrible deaths.



IN THE MOUTH OF MADNESS (95) D John Carpenter, S Michael De Luca, P Sandy King

An insurance investigator (Sam Neil) is hired to search for missing best selling horror writer Sutter Kane (Jurgen Prochnow) whose book literally drives people crazy. His tale is told from an asylum. Most of this takes place in one of those typical Stephen King type small New England towns. Neil is good and there are a few inspired reality vs. fantasy scenes but other scenes should have been in some other movie and a lot of it just doesn't make sense. I liked the part in a

movie theatre and wish more of it had taken place in Manhattan (even though it was shot in Toronto). The screenwriter is a young New Line exec. KNB created the Lovecraft inspired mutant creatures. With Julie Carmen, very forgettable as a NYC book editor working for Charlton Heston, David Warner, Bernie Casey and John Glover.

STILL MORE RECENT

COSMIC SLOP (HBO, 94) D Reginald Hudlin, Warrington Hudlin, Kevin Rodney Sullivan, S Trey Ellis, P Ernest Johnson

You could call this thought provoking fantasy trilogy by the makers of The HOUSE PARTY movies a black TWILIGHT ZONE, but its no imitation. In Space Invaders, an alien (who look like Ronald Reagan) make a deal with

the government to take all the black people away. The First Commandment involves voodoo and a living female saint. Tang is based on a Chester Himes story. With Robert Guillaume, Michele Lamar Richards, Jason Bernard, Brock Peters, Kasey Kasem, Nicholas Turturro, Paula Jai Parker and Chi McBride. The HBO movie (hosted by a three eyed George Clinton!) was shown as a feature and in three separate parts. The shocking and much more extreme TALES FROM THE HOOD is also a recent black cast trilogy dealing with racism in America. More on that later.

THE QUICK AND THE DEAD (Co., 95) D Sam Raimi, S Simon Moore, P Joshua Donen, Allen Shapiro

This goofy western copies Sergio Leone shamelessly (especially ONCE UPON A TIME IN THE WEST) and adds typical cartoonish Raimi violence (like giant bullet holes in heads). It's also extremely gun obsessed with many loving closeups of late 1870s models. Sharon Stone stars as the vengeance seeking Ellen. Herod (Gene Hackman) owns the corrupt town of Redemption where deadly annual shooting tournaments are held. Parts are awkward, but Stone looks great and is fine, playing it very seriously. Russell Crowe (ROMPER STOMPER) as the chained up former gunfighter and Leonard DiCaprio as Hackman's teenage son (and briefly, Stone's lover) are the best actors here. Also with Lance Henriksen as an outrageous gunfighter, Tobin Bell, Roberts Blossom, Keith David, Kevin Conway, Pat Hingle, Gary Sinise and the last (brief) appearance of Woody Strode. The score is by Alan Silvestri.

HIDEWAY (1995) D Brett Leonard, S Andrew Kevin Walker, Neil Jimenez, P Jerry Baerwitz, Agatha Hanczakowski

Jeff Goldblum stars as an antique dealer who is brought back to life after a car accident. Even his family thinks he's going crazy because he has a mental link to a young Satanist serial killer (Jeremy Sisto) who had survived his own death by suicide. The adaptation of R. Dean Koontz's novel features some great sound FX during the "tunnel of light" sequences. Alicia Silverstone is the teen daughter in peril and Christine Lahti is the wife. The entertaining and over the top ending takes place underneath an amusement park and involves major good vs. evil fantasy FX. With Alfred Molina as the doctor and Rae Dawn Chong as a psychic. The score is by Trevor Jones. It was shot in British Columbia.

NO RESISTANCE (Lunatic Fringe, 94) P/D/S/edit Tim Thompson, S Irving Cutter III, P Sandi Thompson

In Houston of the near future, a pink haired "cyberpunk street savant" (David Rains) in an army surplus jacket is hired to kill somebody and encounters gangs after a computer disc. He walks around a lot and everybody talks a lot. Racist gang members have American flags on their foreheads. This videotaped feature is very slow going and features a battle in an office building. \$19 from 9601 Katy Freeway #20, Houston, TX 77024.

DEAD MEAT (Cool Movies, 95) P/D/S Tom Vollmann, S Scott Hilgert, John Gonzalez

Simon (Nick Kostopoulos), an irritating, grinning suburban psycho killer hacks up bodies, puts the parts in a freezer and talks to his pet piranha. Meanwhile a team of comic cops searching for the killer put a crippled landlord on top of a dumpster and he pukes. Simon kills a bible salesman with his bibles. The acting, editing, sound and camerawork in this Chicago extreme (amateur) gore movie are all real bad, but Vollman has managed to capture the look and feel of a print of a 60s H. G. Lewis movie that was shown non stop in drive-ins for 10 years. Characters have short 60s style hair and their faces are usually slightly green.

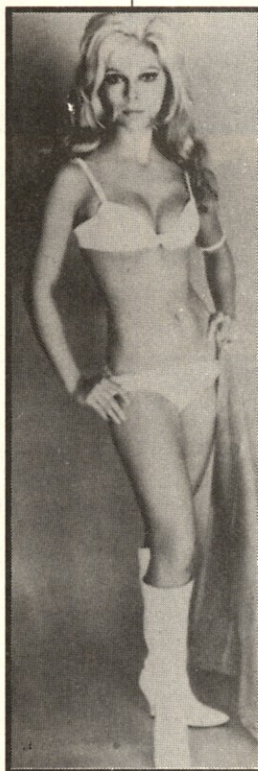
MR. PAYBACK (95) D/S Bob Gale

If you wasted your money seeing this silly and mean spirited PG -13 25 minute Interactive movie in a theatre (like we did) you got to choose various "plot" advancements by pushing one of three colored buttons on a joy stick attached to your seat. Advertised as "from the makers of BACK TO THE FUTURE" movies, it's filled with bad taste gags, torture and humiliation. Billy Warlock (SOCIETY) stars as some kind of android who helps people seek revenge. I imagine some parents who took their kids had second thoughts when the dominatrix school teacher was forced to get on her knees in bondage gear and act like a dog. In another version, a racist boss (Christopher Lloyd) appears in drag and blackface. The picture quality is substandard. Hopefully this technology will be used for better things in the future. Sony released the gimmick film in it's own theatres.

MUSIC

SCOPITONE MANIA!

These 24 color music videos are all from aprox 1962 - 64 are funny, surreal, silly, sexy and/or sexist and are almost all in French. Many are covers or rip offs of English language hits and there's a lot of twisting going on. "Scopitone Party" features a woman singing about Scopitones (made for visual jukeboxes) while two others dance around in bikinis. Les Chats Sauvages do "Sherry" and we get to see hit makers Johnny Hallyday, Richard Anthony and Vince Taylor. Hallyday (from Belgium) and Taylor (from England) at least look cool, Anthony is pathetic. Hallyday doing "I Got Stung" (an Elvis song) while a sexy woman lounges on the small stage is one of this compilations highlights. Also impressive are Francois Hardy who does her million seller "All The Boys And The Girls" while on a carnival ride (the camera wanders to models while their skirts go up from the wind) and Sylvie Vartan (from Yugoslavia) who does "Twist and Shout" on the beach and "The Locomotion" on a small scale train. The most soulful singer though is Nancy Holloway ("Good Good Lovin" and "Dum Dum Twist"). Also with several black (Caribbean) vocal groups and a huge woman (Collette Marguy) doing "Basin Street Blues" while black people dance in the forest. The Americans are Dion, very cool doing "Ruby Baby" on a jet, drink in hand and Molly Bee. Supposedly several very well known French directors made some of these. \$25 (ppv. money orders only) to Gary Balabam, 182 Jackson St., Brooklyn, NY 11211.



TEENAGE A GO-GO (TV Lost + Found)

This is a solid two hour time capsule of 60s teen appeal TV. You get promo spots or opening or closing credits for shows like LLOYD THAXTON, SHIVAREE, WHERE THE ACTION IS, HOLLYWOOD A GO GO (the best!) and other music shows, promos for sitcoms like GIDGET, TAMMY and KAREN and many appalling and insidious ads for products like Clearasil and Kool Aid. All this is edited in with performance clips (Kingsmen, McCoys, Gloria Jones...) and some of the tackiest (and sexiest) Scopitones I've ever seen (Paul Anka, Bobby Rydell, Leslie Gore...). A James Darren non hit with girls in bikinis is one of the sexiest clips I've seen. Worth it just for Nancy Sinatra doing Boots and the opening credits of SECRET AGENT MAN! It's \$30 ppd and worth it. Write Box 489, Schererville, Ind, 46375.

YOU WON'T BELIEVE...

SOLOME (73) THE FORBIDDEN (75-8) (Redemption) D/S/act Clive Barker

Both of these b/w underground shorts (shot silent with spooky music added) look very much like Cocteau or Kenneth Anger films. They have excellent

lighting, impressive, clever FX and some great horror images but move at a snails pace (a snail appears to remind you). Salome (18 mins.) has solarized scenes, a slo mo nude dance and a coffin sequence copied from VAMPYR. The Forbidden (36 mins.), shown entirely in negative, is like a test version of HELLRAISER, complete with masks, puzzles, symbols and tattoos. A man (Pete Atkins who later wrote HELLRAISER sequels) is skinned alive - very slowly. This is fascinating for Barker fans but the scene people will be talking about is Barker himself awkwardly dancing and spinning around naked - with a hard on. You'll never see Stephen King like this! Barker (and Atkins and Doug Bradley who later played Pinhead) all show up after the shorts in new color footage to talk about making these in Liverpool. The tape (Redemption's 50th release) is a limited edition. Box 50, Stroud, Gloucs., GL6 8YG, England.

WHITE HOT (Academy, 88) D/star Robby Benson, S Robert Madero, P Fred Berner, Jubran Jubran

(CRACK IN THE MIRROR) Have you seen this!? Robby Benson agrees to secretly sell coke and crack from a huge luxury apartment in his building while the dealer hides out. He and his wife (Tawney Kitaen) become addicted and she throws parties in order to hook more people and make more money. This is like a modern REEFER MADNESS with some plot moves from THE LUCY SHOW. The slo mo freakout scenes are excellent (visual and audio) and some scenes of surprising over the top violence would fit into a Tarantino movie. You won't believe a naked, sweaty Benson (after seeing his wife with his best friend) taking a deep hit of crack then fucking a naked blonde - real hard. You don't really see, but won't forget the image of Tawney (a real life girlfriend of O. J.) doing it with two guys. With Danny Aiello as a disturbing gangster, Sally Kirkland as a pitiful addict, Judy Tenuta (she sings) and a Niles Rodgers soundtrack. The second feature shot on HDTV, it was made in studios in Astoria, Queens.

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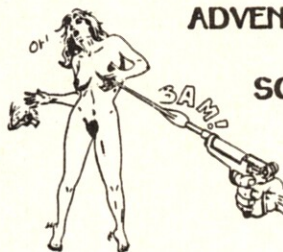
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| <ul style="list-style-type: none"> <input type="checkbox"/> Aftermath ('82) Ted V. Mikels directs, S. Barnett <input type="checkbox"/> Alien Predators ('80) Lynn-Holly Johnson <input type="checkbox"/> And God Said to Cain ('67/Ital.) K. Kinski, Eurowestern <input type="checkbox"/> Arabian Nights ('74/Ital-Eng. subs/Lttx) Pasolini dir. <input type="checkbox"/> Bigger ('85/UK) Peter Cushing's last film role <input type="checkbox"/> Bits and Pieces ('77) Suzanne Smith, S.E. Zygmunt <input type="checkbox"/> Bloodrage ('79) Lawrence Tierney, Ian Scott <input type="checkbox"/> Blood Sabbath ('72) Dyane (Lisa) Thorne, A. Geary <input type="checkbox"/> Bloodstalkers ('76) Kenny Miller, Celea Ann Cole <input type="checkbox"/> Blood Splash ('88) Baird Stafford, Tom Savini FX <input type="checkbox"/> Blue Blood ('73/UK) Oliver Reed, Fiona Lewis <input type="checkbox"/> Blue Monkey ('88) Steve Railsback, John Vernon <input type="checkbox"/> Body Talk ('81/X) Angelique Pettyjohn, Kay Parker <input type="checkbox"/> Brain Dead ('93) Uncut alt. version of "Dead Alive" <input type="checkbox"/> Cain's Cutthroats ('71) J. Carradine, Al Adamson dir. <input type="checkbox"/> Canterbury Tales ('71/Ital./Lttx.) P. Pasolini dir. <input type="checkbox"/> Captive ('87) Oliver Reed, Irina Brook in bondage <input type="checkbox"/> The Cat and the Canary ('77) Carol Lynley, O. Hussey <input type="checkbox"/> Cover Girl Models ('75) Pat Anderson, L. Bloom <input type="checkbox"/> Gagger Eyes ('84) Carol Bouquet, C. Vanzina dir. <input type="checkbox"/> Daughters of Satan ('72/Filipino) Tom Sellick <input type="checkbox"/> The Day of the Cobra ('84/Ital.) Nero Sybil Danning <input type="checkbox"/> Decameron ('70/Ita-Eng subs/Lttx) P. Pasolini dir. <input type="checkbox"/> Death Sport ('78) David Carradine, Claudia Jennings <input type="checkbox"/> The Devil Within Her ('75/UK) Pleasance, Munro <input type="checkbox"/> Don't Go In the Woods ('81) Nick McClelland <input type="checkbox"/> Don't Mess With My Sister! ('85) Mier Zarchi dir. <input type="checkbox"/> Double Exposure ('82) Michael Callan, J. Pettet <input type="checkbox"/> Emanuelle in Bangkok ('76/Italian) Laura Gemser <input type="checkbox"/> Escape From Cellblock 3 ('78) Carolyn Judd <input type="checkbox"/> Evil Town ('87) James Keach, Dean Jagger <input type="checkbox"/> The Fantast ('89) Timothy Bottoms, Maira Harris <input type="checkbox"/> Fear No Evil ('81) Stefan Amgrim, Eliz. Hoffman <input type="checkbox"/> The Female Bunch ('69) Tamlyn, Al Adamson dir. <input type="checkbox"/> The Final Programme ('73/UK) Douglass P. Magee <input type="checkbox"/> Five Bloody Graves ('70) Carradine, Al Adamson dir. <input type="checkbox"/> Forever Evil ('87) Rod Mitchell, Freeman Williams <input type="checkbox"/> The Freeway Maniac ('88) Loren Winters <input type="checkbox"/> Frenchman's Farm ('87/Australian) Tracey Tanish <input type="checkbox"/> Future-Kill ('85) Edwin Neal, Marilyn Burns <input type="checkbox"/> Galaxina ('80) Dorothy Stratten, Stephen Macht <input type="checkbox"/> Girl in Gold Boots ('69) Ted V. Mikels directs <input type="checkbox"/> Girls Nite Out ('83) Hal Holbrook, Rutanya Alda <input type="checkbox"/> Girls on the Road ('73/Kathleen Cody, Dianne Hull <input type="checkbox"/> God Told Me To ('76) Deborah Raffin, Sandy Dennis <input type="checkbox"/> Gold of the Amazon Women ('78/Unrated) A. Ekberg <input type="checkbox"/> Gorath ('64/Jap-Eng. dubbed/Toho) I. Honda dir. <input type="checkbox"/> Grey Matter ('73) James Best, Barbara Burgess <input type="checkbox"/> Hallucination ('67) George Montgomery, LSD <input type="checkbox"/> The House of the Dead ('80) J. Erickson, Bernard Fox <input type="checkbox"/> Hundra ('85/Ital.) Laurence Landon, Marissa Casel <input type="checkbox"/> Hunters of the Golden Cobra ('82/Ital.) A. Margheri dir. <input type="checkbox"/> Hustler Squad ('76) Ted V. Mikels directs <input type="checkbox"/> Insanity! ('82) Terence Stamp, Corinne Clery <input type="checkbox"/> Invaders of the Lost Gold ('79/Ital.) Laura Gemser <input type="checkbox"/> IT Lives Again ('78) John P. Ryan, Kathleen Lord <input type="checkbox"/> Joy Ride to Nowhere ('78) Leslie Ackerman | <ul style="list-style-type: none"> <input type="checkbox"/> Julia ('74) Sylvia Kristel, Jean-Claude Bouillon <input type="checkbox"/> King of Kong Island ('78/Spanish) Brad Harris <input type="checkbox"/> Kronos ('57) Jeff Morrow, Barbara Lawrence <input type="checkbox"/> La Bete ('79/X Euro version) aka "The Beast" <input type="checkbox"/> Lady Stay Dead ('83/Australian) Psycho on the loose! <input type="checkbox"/> The Last Porno Flick ('74) M. Pataki, Colleen Camp <input type="checkbox"/> The Last Slumber Party ('87) Jan Jensen <input type="checkbox"/> The Majorettes ('87) Kevin Kindan, John Russo dir. <input type="checkbox"/> Maniac ('78) Oliver Reed, Deborah Raffin <input type="checkbox"/> The Manitou ('78) Strasberg, Stevens, Curtis <input type="checkbox"/> Mary, Mary, Bloody Mary ('76) Christina Ferrare <input type="checkbox"/> Mausoleum ('83) Bobbie Breese, LaWanda Page <input type="checkbox"/> Movie House Massacre ('78) Mary Woronov <input type="checkbox"/> Ms. Magnificent ('77/X) Super Desiree Cousteau! <input type="checkbox"/> My Father's Wife ('79/Italian) Carol Baker <input type="checkbox"/> Naked Vengeance ('85/Italian) Deborah Traneli <input type="checkbox"/> Natas: The Reflection ('83) Randy Mulkey, Satan! <input type="checkbox"/> Nightkill ('80) Jaclyn Smith, James Franciscus <input type="checkbox"/> Nurse Sherrin ('78) Jill Jacobsen, Al Adamson dir. <input type="checkbox"/> One Minute Before Death ('88) Based on Poe <input type="checkbox"/> One Night Stand ('77/Canadian) Chappelle Jaffe <input type="checkbox"/> Panic ('83/Italian) David Warbeck, Janet Agren <input type="checkbox"/> Pretty Peaches ('77/X) Desiree Cousteau's classic <input type="checkbox"/> Patrick ('78/Aust.) Robt. Helpmann, S. Penhaligon <input type="checkbox"/> Poor White Trash ('57) Peter Graves, Lita Milan <input type="checkbox"/> Red Heat ('85) Linda Blair, Sylvia Kristel, Sue Kiel <input type="checkbox"/> La Senora Muerte ('68/Mexican) John Carradine <input type="checkbox"/> The Severed Arm ('73) Deborah Walley <input type="checkbox"/> Sex and Zen ('93/Chin-Eng. subs/Lttx./X) Uncut <input type="checkbox"/> Scalpel ('76) Robert Lansing, Judith Chapman <input type="checkbox"/> She ('83) Sandahl Bergman, Harrison Muller <input type="checkbox"/> Sister Emanuelle ('81/Italian) Laura Gemser <input type="checkbox"/> Slithis ('78) Alan Blanchard, Judy Motulsky <input type="checkbox"/> Snuff ('76) Alan Schackleton's banned cult nasty <input type="checkbox"/> Spare Parts ('85) Judith Speidel, Wolf Roth <input type="checkbox"/> Splatter: Architects of Fear ('86) Gore FX secrets <input type="checkbox"/> Stage Fright ('83/Australian) Jenny Neumann <input type="checkbox"/> Stage Fright ('87/Italian) Barbara Cupisti <input type="checkbox"/> Stalene Motel ('75) Ursula Andress, Barbara Bach <input type="checkbox"/> The Stay Awake ('87) Shirley Jane Harris <input type="checkbox"/> The Steppord Wives ('75) K. Ross, Paula Prentiss <input type="checkbox"/> The Student Nurses ('70) Karen Carlson, B. Leigh <input type="checkbox"/> The Student Teachers ('73) Roger Corman produces <input type="checkbox"/> Student Union ('73/Ital) Victoria Thompson, Euro-T&A <input type="checkbox"/> Suicide Cult ('77) Bob Byrd, Monica Tokell <input type="checkbox"/> Swamp of the Lost Monsters ('65/Mexican) <input type="checkbox"/> Teenage Devil Dolls ('53) Barbara Marks <input type="checkbox"/> 3 Nuts in Search of a Bolt ('64) Marnie Van Doren nude! <input type="checkbox"/> Trapped ('90) Kathleen Quinlan, Bruce Abbott <input type="checkbox"/> Ultimate Warrior ('75) Yul Brynner, R. Clause dir. <input type="checkbox"/> Vampire ('79/TVM) Richard Lynch, Jason Miller <input type="checkbox"/> The Van ('77) Stuart Giet, Deborah White <input type="checkbox"/> Varn the Unbelievable ('58/Toho) I. Honda dir. <input type="checkbox"/> The Viking Women ('58) Abby Dalton, Corman dir. <input type="checkbox"/> The Vulture ('67/UK) Akim Tamiroff <input type="checkbox"/> Werewolves on Wheels ('71) Stephen Oliver <input type="checkbox"/> The Yum-Yum Girls ('78) J. Landers, Tanya Roberts |
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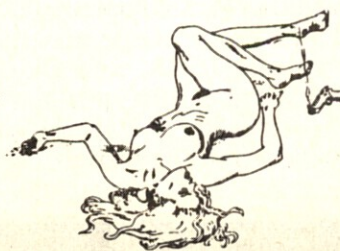
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SPARE PARTS

By DALE
ASHMUN



Howdy kids! It's hotter than schnot down here in the swamp but I've got a sure thing for the summer sweats. (Ed: Dale, it's fall now!). Join me as I dive into a cool, refreshing tub full o' spare parts.

WHO IS THIS BEN DUDE DEPT... Step into the past with BEN IS DEAD #25, part of their massive dissection of "Retro Hell." Editor Darby presents us with another overwhelming batch of fine features, including a Patty Powers chat with Howie Pyro, words of wisdom from Johnnie Lydon, good vibes with Anton Lavey and an essential overview of Kiddie Records by Don. "1.98" Bolles (\$5 to Ben Is Dead, Box 3166, LA, CA 90028).

VERY SPECIAL PEOPLE DEPT... Chris Fellner graced us with debut ish of FREAKS!, complete with essays on Robert Wadlow "the gentleman giant," Siamese sisters Mary & Margaret Gibb and a fabulous glossary of "Carny lingo"! Chris tipped me off that FREAKS #2 should also be out by the time you read this, so send him \$3.50 for either issue to 45 Taylors Way, Holland, PA 18966.

BWAHHK, BWAHHK, BWAHHK DEPT... Skot Armstrong is allatime sending me mindbogglingers from his base in Surf City abd recently hepped me to the Chicken Boy catalog. C. B. was a 22 foot tall statue of a kid with a chicken's head that perched atop a poultry palace in downtown L.A. which bore his name. The joint went under in the 70s but was saved by a group

of mad designers from Future Studio and his magic image inspired a slew of peachy products which you can scope out by simply dropping a line to F. S. at Box 292000, L.A., CA 90029. Skot is also preparing the 20th anniversary issue of his esoteric artifact SCIENCE HOLIDAY and tells me "check out Science Holiday Cosmic Clearing House - TRADES ONLY! Send S. H. something cool and we'll send you something cool via Box 3891, HUNtington Beach, CA 92605."



From CHICKEN BOY Catalog.

Q+A DEPT... Steven Blush has been keeping us well stocked with his nifty rag SECONDS, which he describes as the only "all interview rock culture magazine". #3 picks the brains of sketch bands as Marilyn Mason, Crash Worship and the truly demented cartoonist Jim Blanchard among others. \$4 to 24 5th Ave., #405, NYC 10011. Brent Comiskey is the prime pooh-pah behind THORA-ZINE (\$4 to Box 49390, Austin, TX 78765) and this one's a winner, bwah! Lots of fine features on folks like Helios Creed, James Brown and Man...Or

Astroman? fill issue #6 along with a yeller flexi-disc with warblings by Mojo Nixon, Melvins, Bracket and Fu Manchu.

MIXED BAG DEPT... SUBLIMINAL TATOOS offers a healthy dose of comics, music, and movie coverage. Send \$4 to Robert Dupree, 9604 S. E. 5th St., Vancouver, WA 98664 and enjoy Harvey Pekar's piece on cantors, chats with Clive Barker and Roger Corman and lots of cool comic

strips! Small print enthusiasts will love CYBER - PSYCHO'S A. O. D. (\$4 to Jasmin Sailing, Box 581, Denver, CO 80201). The A. O. D. stands for "and other diversities" and issue #6 serves up a bunch of 'em including takes on Sleep Chamber, Severed Heads and the erudite Adam Parfrey, founder of Feral House Press.

ROCK SACRILEGE DEPT... comes to us courtesy of Robert and Martha Southgate and their DEADLIVIS FAN CLUB MAGAZINE (\$3.50 to Box 1903 Evanston, IL 60204) #1 is not for ELvis fans who lack a sense of humor regarding the dead legend.

BEYOND DESCRIPTION DEPT... Send one used dollar bill to Jon Sarkin, 3 Walnut Ln., Hamilton, MA 01982 and he'll send you a copy of his sublimely warped mag BLOTFLASH, then you try and come up with a pithy description of this one yourself, OK?

R.I.P. DEPT... Andreas Bartl sent me the final issue of a magazine that makes me want to learn German: HOWL #13. Each issue of HOWL included a 7" E.P. and the final disc features Onya Hunter, Swell, Chris Cacavas & Notwist. The Howlers also put out a "farewell CD compilation of unreleased songs" by solid acts like Vic Chestnut, Sid & Griffin, Victoria Williams and The Silos. You can send them \$20 for the CD and/or \$15 for the mag & 7". CASH ONLY to Thomas Lasarzik, Zaubzerstr. 66, 81677 Munich, Germany.

FILE UNDER "F" DEPT... First send a 32¢ stamp to Brian Johnson, 11 Werner Rd., Greenville, PA 16125 and he'll send you FUNHOUSE #1, which plugs stuffs he deems worthy of more space than he can give them in his "main zine, THEY WON'T STAY DEAD." Then send off for a slice of FANTASY PIE #11, "all about the dangers of fandom and Elmer's glue." I couldn't find the editor's name so send one buck to F. P. at 479 Sherman St. #3, Canton, MA 02021.

COOL CATALOGS DEPT... Bill Tetreault sent me his latest PACIFIC CULTURE

catalog which "specializes in trading cards, 3-D comics and postcards" plus a set of ghaw-jus 3-D Betty Page "Sorority Girls" cards. (Ya didn't think I'd get through an entire column without hawking at least one Betty Page item, did ya?). Write Bill for a free catalog at Box 5368, So. S, F., CA 94083.

COMICS UP THE KEISTER DEPT... As Usual, space is tight and I've got a ton of pulp to plug so aawaaaay we go: Mike Gorman sent us AIR GUITAR #1 (\$3 to 30-27 41st St. #3R, Astoria, NY 11103) which offers yoks galore via features like 'Dumb Guy Poetry Theatre' and "What I Hate Only Makes Me Stronger." Frank Strom sent a big batch of his very sexy, explicit CHEETA POP, SCREAM QUEEN and danged if

I didn't get some pages stuck together reading through 'em with one hand. (Request info on scoring these and other Venus Comics titles from 7272 Worzbach #202, San Antonio, TX 78240). Thanks to Theodore Seko for sending a set of BILLY COLE 1-4, a bizarre chronicle of a baby fighting evil in a cruel urban jungle (Cult Press offers a free catalog from 1047 W. Carson St. #3 Torrance, CA 90502) Ever generous and prolific Stephen R. Bissette sent us the first three issues of TYRANT, based on the day to day deeds of that big daddy of carnivorous dinosaurs, Tyrannosaurus Rex. (SASE to Spider Baby Grafex, Box 442,

Wilmington, VT 05363 for price info), Matt Madden sent his TERRIFYING STEAMBOAT STORIES #3 (\$2.50 to Box 49267, Austin, TX 78765) which showcased "Off The Road," an eerie tale of living to drive. Debbie Besterling shot a load of Rebel Studios comics our way including FAUST ACT 6, EO#1 and GUNFIGHTER IN HELL #4. These books feature the nightmarish artistry of Tim & Joe Vigil and I employ understatement by offering the ol' cliché: NOT FOR THE SQUEAMISH! Contact Rebel Studios at 4716 Judy Ct., Sacramento, CA 95841 for mail order info.

Keep the goodies coming gang and I'll plug 'em right up hyar next issue! Ten four, over and out!

PV

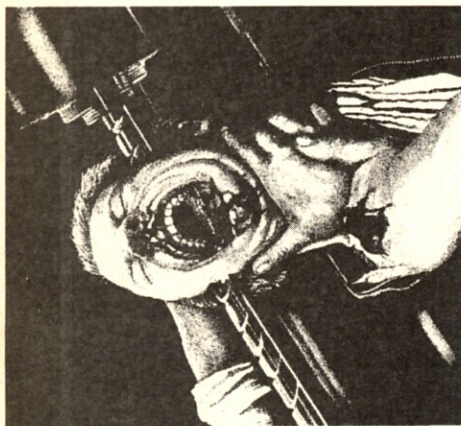


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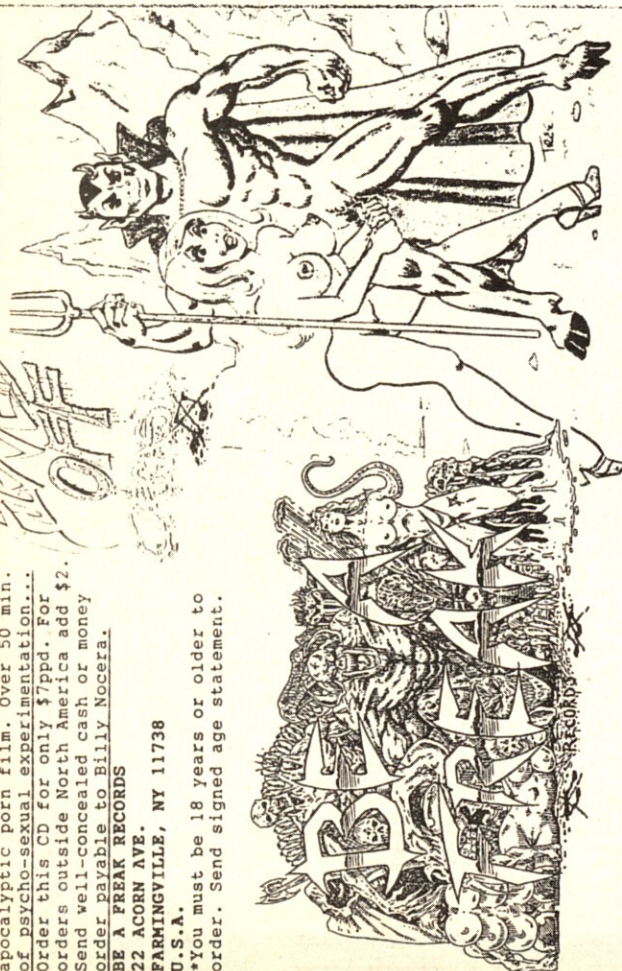
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Uncut X-rated version! Flesh-
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in orgies & atrocities with
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rapists terrify naked girls and
battle kung-fu wizards! XXX.

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Wilson stars in jungle prison-
camp hell. Raped and tortured
female inmates wreak revenge!

MIND FUCK

Subtitled in English. Kung-fu
hardcore featuring ninjas and
vampires sinking their teeth
into fresh, hot poontang! XXX.

NAKED EXORCIST

Devil-worshipping psychos
sacrifice naked girls to the
Prince of Darkness! X-rated.

NAZI LOVE CAMP 27

Uncut XXX-rated version!
Sadistic Nazi bastards beat and
brutalize concentration camp
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NIGHT OF THE SORCERERS

Uncut X-rated version! Voodoo
maniacs whip ALL the clothes
off white chicks, then cut off
their heads & turn 'em into
nympho-vampires! Creepy.

POOR CECILY

Uncut X-rated version! Sex
slaves must suffer the ultimate
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most vile Nazi sex and torture
movie since "ILSA"! A must.

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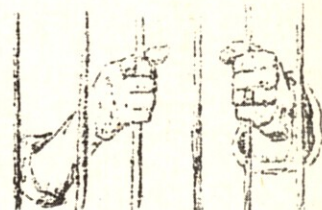
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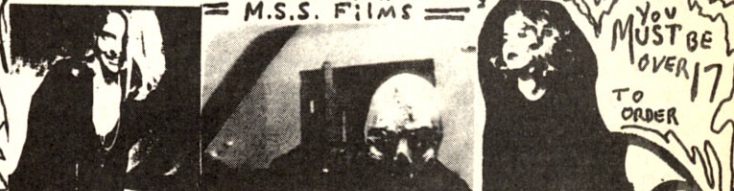
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BELA LUGOSI MEETS A BROOKLYN GORILLA

The plot of this age-peeing titles horror-spoof centres on a tropical island scientist who turns one-half of a stranded comedy team into a gorilla. "Brooklyn Gorilla" co-stars an unlikely pair of Martin and Lewis lookalikes. In fact, the real drawing power of this film is Sammy Petillo's Jerry Lewis impersonation. Bela turns in his usual "good" performance as the tropical turkey.

Black & White

AF126



THE VIOLENT YEARS

While we can only say for sure the Ed Wood wrote *The Violent Years* (the directorial credit going to William Morgan), the finished product forms the opening sequence - a parade of bad girls signing in on a blackboard - to its madman conclusion - *The Violent Years* certainly bears the mark of the master. Despite the mediocre acting, static photography and knuckle-headed editing, it is Ed Wood's dialogue that stands head and shoulders above the rest. The *Violent Years* is the story of a poor little rich girl and her all-girl gang, who prey on lone service station attendants and coupled partners in *lovers' lanes*. If watching what happens to them doesn't turn you in to a J.D. chances are nothing will.

Black & White

AF 131



PEEPING TOM

Made in 1960 by Michael Powell, "Peeping Tom" was a scandal. Previously hailed as a great English filmmaker, Powell was immediately an outcast upon the release of the film. This study of a voyeuristic maniac who kills women while filming them on his 16mm camera created such a furor that Powell became an unbankable director. Curiously enough, Hitchcock's "Psycho" was released the same year but Powell's was made in England and their reaction to horror films of any kind was usually negative.

There are no scenes of nudity or gratuitous violence, yet the psychological sleaziness and emotional torment create an incredibly dark atmosphere that only prevails in the most classic horror films.

This is the uncensored, previously unseen version and is not recommended for children.

Colour

DETOUR

Perhaps the most inexpensive but significant contribution to the Film Noir genre, Edgar C. Ulmer's "Detour" is one of those films that you see once and never forget.

Made in 1945 by the most anemic poverty-row studio, P.R.C., the film is the story of a New York night-club pianist (Tom Neal) whose singer-girlfriend gets a chance for the big time and hops off to L.A. Neal hangs in the big apple for awhile, but impulsively decides to meet her and hitches a ride to the coast. Along the way, he encounters his "detour" - the cruel hand of fate. His life is forever changed, maimed and stifled.

Black & White

65 minutes



SPIDER BABY

Here is an oddity of enormous proportions. *Spider Baby* was made in 1964 and was truly a work of grade Z horror.

It has since risen to classic cult status. The film stars Lon Chaney Jr. (He must've been pushing 60) as a senior member of a clan who chow down on other toads.

Chaney also sings the title song! Infamous black character actor Mantan Moreland (best known for his appearances in Charlie Chan movies) shows up as well as lesser known Sig Haig and Carol Ohmart.

This monstrosity comes to you in glorious black and white and will surely get your appetite whetted as well as your turkey quota filled.

Black & White

86 minutes



JAILBAIT

There is no obvious reason (outside of pressure from the distributors) why Ed (Plan 9 From Outer Space) Wood called his third feature film "Jail Bait". It is by no means an exploitation film with under-age, over-sexed girls causing trouble in Anytown, U.S.A. Instead, it is an ultra-cheap, unintentionally hilarious foray into the film noir genre, done in true Woodman style.

Made in 1954 for the Howco Film Company, Wood directed and co-wrote a slimy, smelly melodrama of small time crooks in constant run-ins with the law. Shot in four days in a dirty little place called Monterey Park, "Jail Bait" has such an incredible taint, you almost feel the need to take a shower after seeing it.

Black & White



SHE DEMONS

In the grand old tradition of poverty row dementia, we are pleased as punch to bring you a real whopper of a film. "She Demons" (1958) stars former Sheena of the Jungle, Irish McCalla, as the heroine in this sub-zero budget cheapie which revolves around a mad Nan war criminal with a yen for turning good looking girls into female Frankenstein's. It is no coincidence that the same culprit, Dick Cunha was responsible for the classic "Frankenstein's Daughter" done in the same year in the same - ahem! - fashion. Some good comic relief from ex-number one son from Mongram Charlie Chan flicks, Victor Sen Young and some dicey special effects and set backgrounds make this an unstable companion for your Ed Wood (Plan 9) and Phil Tucker (Robot Monster) film collection.

Black & White

90 minutes



PLAN 9 FROM OUTER SPACE

Take Bela Lugosi's last two minutes of film footage before he died, scratchy World War Two news reels, wobbly hub-cap space ships, Criswell (a TV prophet), a 400lb Swedish wrestler and a beatnik ghoul-girl, mix financial backing from a Baptist Church and film making that breaks all the convention rules with great abandon - and you have the winner of the "Golden Turkey Awards" highest honour - worst film of all time.

The plot of "Plan 9" concerns space people raising the dead and turning them loose against fellow earthlings who, in the alien's minds, are out to destroy the universe with nuclear testing. Some Plot! Some movie!

With coming attractions from the titles.

Black & White

86 minutes



M

(1931), the classic documentary-like study of the hunt by police and underworld alike for a psychopathic sex murderer of little girls, marked a turning point in the career of director Fritz Lang in more ways than one. It was his first sound film, but it was also personal reaction against the "big pictures" he had made prior to M - Dr. Mabuse, Die Nibelungen, Metropolis, Spione - in which the protagonists were larger than life, often with elements of the Nietzschean superman. Instead of a larger-than-life presence, M's protagonist is a pitiable, lowlife figure (Peter Lorre in a stunning motion picture debut) involuntarily guilty of, in Lang's words, "the ugliest, most utterly loathsome crime."

In his later Hollywood career, Lang made many films about ordinary people caught in circumstances beyond their control - *Fury*, *You Only Live Once*, *The Woman in the Window*, *Ministry of Fear*, *The Big Heat* - but M remained his personal favorite.

This film is presented in the original uncut German version with English subtitles.

Black & White



BRIDE OF THE MONSTER

The creator of Plan 9 From Outer Space and Glen or Glenda brings new meaning to the word "horror". Edward D. Wood Jr. again leaves a trail of stiff acting, awful dialogue and incredibly lame special effects in his "creative" wake. Watch as Lugosi force-feeds himself to a rubber stage-prop "octopus monster" in a scene that will leave you laughing endlessly.

High camp coming attractions from the titles add further enjoyment to this, the third in our Ed Wood retrospective.

Black & White

78 minutes



THREE STOOGES FESTIVAL

Welcome to "The Three Stooges Festival" a joyful package of five of the Stooges best two reels. You'll thrill to the action in "Disorder in the Court" (1936) as Curly cuts loose in a murder trial you'll swoon as Shemp dies and comes back as an angel out to reform Moe and Larry in "Heavenly Daze" (1948) you'll choke as the Stooges don Santa Clause disguises in "Malice in the Palace" (1949) you'll oh! oh! you get the message, there is an endless supply of belly laughs and hysterics as the kings of wild comedy come to you in this ADMIT ONE collector's special.

Who woo woo woo, what are you waiting for? Spread out and pick two fingers, porcine!

Black & White



THE TERROR OF TINY TOWN

You've heard about it - now see it! Sounds like a carnival pitch? How fitting, as Admit One brings you the most bizarre western ever made, the one with the all-midget cast. Filmed in 1938, *Terror of Tiny Town* had been included in everyone's worst film list, but as in the case of films like *Reefer Madness* and *Plan 9 From Outer Space*,

"The Terror of Tiny Town" is unintentional hilarity. To round out this round-up, Admit One had added some old vintage coming attractions from the thirties.

"HI-YO LITTLE SILVER, AWAY..."

Black & White



THE BRUTE MAN

Rondo Hatton, a real life monster who did not need make-up, stars in the 1946 film about a youth horribly disfigured by a prank caused by his school chums. He sets out on a trail of revenge years later, raising this low budget suspense film to higher ground just on the strength of his riveting screen presence. A fine balance of reality and fantasy leaving the viewer with no choice but to be totally absorbed and entertained.

Black & White

62 minutes



COMING NEXT WEEK...

Those Great Movie Trailers Admit One is delighted to give movie fans of all ages a chance to see two hours of assorted movie previews from the 30's to the 80's. Truly a high speed history of Hollywood film including Horror, Sci-Fi, Drama, Comedy, Musicals, Exploitation, Westerns, Serials and many others in between. They're all here in one package that will keep you enthralled and totally entertained.

Colour & Black & White

120 minutes



GLEN OR GLENDA

Before "Plan From Outer Space" there was "Glen or Glenda" also known as "I Led Two Lives". This is a Truth or Consequences study of shock director Edward D. Wood Jr.'s desire to publicly air his personal demons - sex change and transsexuality. Packed with stiff acting, non-sensical dialogue, meaningful lightning, and Bela Lugosi rambling on about doom in a truly mad doctor's lair, Wood manages in this first film to give us another true camp classic.

For added enjoyment, more great coming attractions from the titles.

Black & White

65 minutes



LITTLE SHOP OF HORRORS

Admit One would like to welcome you to the *Little Shop of Horrors*. Produced and directed by Roger Corman in 1960. Filming took two days and the result is considered a classic and one of the most effective and cost effective pieces of filmmaking accomplished. The plot concerns itself with Seymour Krelborn, a clerk in a florist's shop who becomes the unwitting slave of an obnoxious, blood-sucking plant that keeps screaming "Feed Me", sending a hypnotized Seymour out in search of new victims. Admit One is absolutely blooming to be able to present this low-budget gem for your enjoyment. Be sure to give it plenty of sun!

Black & White

AF 129



REEFER MADNESS

(INHALE) Meant to help high school kids and parents kick the marijuana habit - real threat or imagined - this 1939 low-budget anti-drug propaganda film has inadvertently become a cult classic in colleges and revival houses across North America. Using the fact that puffing turns you into a homicidal, sex-crazed maniac unable to control yourself in even the simplest normal social functions the cast excels itself admirably - creating new highs in high camp.

(EVERYBODY EXHALE)

Black & White

63 minutes



SUPERMAN - THE CARTOONS

Eight of the 1940 colour Superman cartoons produced by the Fleischer Studios: the same men behind Betty Boop and Popeye. These cartoons transferred the comic book hero to the screen in beautiful, full colour, rotoscoped animation shots, creating another chapter in the superhero's legacy.

Also included is a black and white live-action theatrical short from 1953 called "Stamp Day for Superman".

Colour/Black & White

89 minutes



FIVE MINUTES TO LIVE

Johnny Cash (yes the country singer) stars as a psycho kidnapper who holds a housewife (Cay Forester, who also wrote the film) hostage to extract a ransom from her wealthy husband. Also stars Ronny Howard (Opie on "The Andy Griffith Show") and Vic Tayback (Mel from the TV Show "Alice").



ALSO AVAILABLE FROM ADMIT ONE

Dick Tracy/Dilemma/Scared to Death (Double Feature)
Dick Tracy vs. Cumball/Bewery at Midnight (Double Feature)
Dick Tracy, Detective/The Corpse Vanishes (Double Feature)
Dick Tracy Meets Gruesome/Spoofs Run Wild (Double Feature)
Marijuana - The Devil's Weed
Sherlock Holmes and the Secret Weapon/The Woman in Green (Double Feature)
Sherlock Holmes - Terror by Night/Dressed to Kill (Double Feature)
Chained for Life

Carnival Rock
The Brain from Planes Above
Those Wild Bloopers
International Crime
The Sin of Harold Diddlebock
Go Johnny Go
Elate Side Kuda/The Lost City (Double Feature)
Frankenstein's Daughter
Mr. Moto's Last Warning/Meeting at Midnight (Double Feature)
Childish The Three Headed Monster

Lost Planet Airmen
Night of the Living Dead
White Zombie
The Maniac
Satan's Satellite
Monster from Green Hell
TV Ranties (Vol 1)
The Robot vs The Atomic Mummy
Teenage Crime Wave
Hillbills in a Haunted House



Fanzines



Here are some (mostly movie related) zines. All zines are illustrated and "normal" page size unless otherwise noted. Write to them for sample copies, prices or subscription rates.

ANIMATO! (#31, \$4.50) It's a 72 pg. quarterly covering anything and everything about animation old and new. This issue features the origin of Felix The Cat (in 1919), animation in PINK FLOYD THE WALL, women in animation, the death of the creator of JOHNNY QUEST, interviews with Stan Lee and Don Messick (the voice of Scooby Doo and countless other characters) and reviews, news and reader's polls (#1 TV series is THE SIMPSONS, Bugs Bunny is the #1 character). 17 Spruce St., Springfield, MA 01105.

CORONER'S REPORT (#1, \$2) Nick Daniels first issue covers Warren Publications, fave "strange 70s flicks" (RAW MEAT, MARK OF THE DEVIL...), Chicago horror host Svengoolie, THE CRIMSON GHOST, BLOOD EATERS and has mystery photos and lots of new and older "horrifying exploitation and B cinema" reviews. 44 pgs. Box 243, Winnetka, IL 60093.

CRYPTIC TIMES (#5) This 80 pg. zine mostly covers current bands and has some video reviews, but some will want it for the detailed article (and Buck Ormsby interview) on the great Northwest rock group The Wailers. Alan Wright at 1101 Boren Ave. #114, Seattle, WA 98104 sez this will be "the last issue at least for a while."

EXPLOITATION JOURNAL (Vol 2 #2/3, \$4) This special all England double issue (the biggest yet at 32 pgs. offers a good Richard Gordon interview, Amicus horror anthologies, Pete Walker, Norman J. Warren and reviews. Keith Crocker, 40 S. Brush Dr., Valley Stream, NY 11581.

FLAT BED (#3, \$3) Director Carl Dreyer and critic Pauline Kael are the main topics in this 28 pg. digest which also has some reviews, a strange cartoon strip about the death of Warner Oland and revealing filmographies of the stars of GILLIGAN'S ISLAND (part 2). Doug Jones, 1415 Golden Gate Ave., S.F., CA 94115.

GHOUL PARDI (#17) This is the place to keep up with Northeastern Ohio TV horror hosts - the legendary and long gone Ghouardi ("Stay Sick, Turn Blue"), The Ghoul, Big Chuck and Little John (still on after what seems like about 30 years) and Son Of Ghoul (recently back on the air). 4 fully packed pgs. Box 505, Barberton, Ohio 44203.

GLAMOUR GIRLS: THEN AND NOW (#7) If you liked June Wilkinson in PV, 10 of the 16 large size pgs of this monthly newspaper are about her with lotsa great pics and rare magazine covers. Steve Sullivan, Box 34501, Washington D. C. 20043.

HOLLYWOOD HORROR CLASSICS (#3, \$5) A decade by decade history of horror movies is the main feature here along with THE X FILES, BRAINSCAN, WOLF and the Camarilla, a Seattle based group of vampire fanatics. 52 pgs. David Harlan, Box 510492, Salt Lake City, Utah 84151.

HYPNO (Vol. 4 #2, \$3.50) As always, this large, mostly music magazine has interesting features like a history of tribute albums, the big eye paintings of Margaret Keane, Clive Barker, Tarantino and an interview with Kevin McMahon (Prick). 624 Broadway, San Diego, CA 92101.

JOHN AGAR NEWSLETTER (#1) and **JAY ROBINSON NEWSLETTER** (#4). Editor and Agar and Robinson fan club president Scott Hughes counted 23 Agar movie reviews and "at least 8 Agar" pictures in the PSYCHOTRONIC encyclopedia. If you like Agar movies that much (obviously I do), check this 12 pager out. More surprising is that there's a publication dedicated to Robinson (THREE THE HARD WAY!). 7901 Iroquois Ct., Woodridge, IL 60517

MISTER DENSITY (#6, \$2) Here it is. You heard about it. You searched in vain for copies. The "Unofficial Crispin H. Glover fanzine" is a 16 (large pgs.) digest with art, pictures (one is from Reuben Farr), news, rumors and thoughts about the son of Bruce Glover. The editor is Generic Mike. Westview Station, Box 172, Binghamton, NY 13905.

OWN THE WHOLE WORLD (#16, \$1.50) Music from Coltrane, Sun Ra and Howlin Wolf to Sonic Youth and The Electric Eels is covered and there's an ad for a Rudolph Grey album (Transfixed). 24 pgs of various colors. Bob Forward started it in Akron in 1983 and now it comes from 4651 E. Caballero #1, Mesa, Arizona 85205.

PLANET X (#1, \$3.95 ppd) Articles on and interviews with the cigar smoking northern California TV horror host Bob Wilkins (he appeared in THE MILPITAS MONSTER) are the main feature here along with an interview with actor Victor Wong, THE CRAWLING EYE and reviews. 32 pgs. Scott Moon, Box 161221, Sacramento, CA 95816.

REDNECK RIVIERA UPDATE (#66) I have no idea how much this strange but fascinating now 4 page (the page size keeps changing) "anti - Tourist Guide" costs, but if you subscribe you'll be glad you did. Editor Fred Hamilton (an accountant) will go on about local issues (he's also interested in bridges) once in a while, but he'll be back in a week or so with more interesting historical info about exploitation movies that played in the South plus more rare ads. Box 446, N. Myrtle Beach, SC 29582.

SCREAM (#7, \$4.95) Brazilian director Ivan Cardoso is in this issue along with 70s TV horror movies, Dennis Hopper and video, music and book reviews. 44 pgs. Darryl Mayeski, 490 S. Franklin St., Wilkes Barre, PA 18702.

SHOCK CINEMA (#7, \$4) This is 52 pgs. packed with new and old exploitation and arthouse reviews. The annual publication is always worth waiting for. Also editor Steve Puchalski reviews and recommends about 40 Four Star Favorite. P.O. Box 516, Peter Stuyvesant St., NYC 10009.

STARLIGHT DRIVE-IN (#6, \$3) The most recent Famous Monsters convention is covered here along with A FISTFUL OF DOLLARS, THE



MYSTERIOUS DR. SATAN, Bogart in THE ENFORCER and hunchback lab assistants in horror movies. The unique pictures are mostly scanned in freeze frames. 28 pgs. Steve Callaway, Box 4065, Anaheim, CA 92803.

FOREIGN

ALL YOU NEED IS BLOOD - THE FILMS OF NORMAN J. WARREN (Midnight Media, 3.50 pounds) Everything you could ever want to know about the director of SATAN'S SLAVE, INSEMINOID, BLOODY NEW YEAR plus more obscure Brit nudies is in this 44 pg. digest one shot by Paul J. Brown. With lots of good pics, interviews, plots, credits, video covers and nudity. The Barn, Upton Lodge, Hamerton Rd., Upton. Cambs., PE17 5YA, England.

BROKEN MINDS (#6) "Sweden's best anti-mainstream zine" features Sergi Corbucci westerns, METROPOLIS, Lugosi, Hammer Frankenstein movies, film censorship, reviews and tributes to Cushing and Mitchell ("Uncle Buck is dead!"). 48 pgs. in Swedish. Geronimo Palmer, Solskenet 1h, nb, 913 34 Holmsund, Sweden.

CASHIERS DU CINEMART (#2, 50¢) Great title for a fun 32 pg. xerox zine by Mike Barnett. It's got reviews (THE HUMAN TORNADO, BAD TASTE, THE BIG COMBO...), a top 10 of 94 (#1 is THE LAST SEDUCTION), the Sundance festival, a Woody Strode tribute and some serious Quentin Tarantino movie obsessions. 100 Front St. W. Toronto, Ontario M5J 1E3

COLD SWEAT (#10) This one (now a 48 pg. digest) is back after a 3 year absence. With a useful guide to 43 Redemption Video releases, a Paul Naschy interview, Loch Ness Monster movies, a Roman Gore Guide and Deborah Dutch. Trevor Barley, Media Publications, 12 Elder Ave., Crouch End, London N8 9TH, England.

FUSION FANTASY (#6) A long interview with Guido Questo (DJANGO KILL) is here along with detailed cuts made to Argento movies, recent Jean Rollin movies and reviews. 74 pgs. in French. Jean-Marc Baurit, Ruete de Vaumoreau, 79370 Fressines, France.

HEADPRESS (#10, \$7) Read an interview with cartoonist Mark Christopher Diana who went to jail in Florida for publishing his Boiled Angel zine then find out about American mens action magazines of the past, the first U.K. "smutfest" and porn star Lana Sands. 80 pgs. David Kerekes, Box 160, Stockport, Cheshire, SK1 4ET, UK

HIPSTERS QUARTERLY REVIEW (#15) Interviews with Greg Shaw (Bomp Records) and Jeff Dahl are in this 16 pg. digest along with Chuck Eddy on the Rhino comp Bo Diddley Beats. Andrew Palmer, 9 Reihana St., Orakei, Auckland, New Zealand.

JADE (#10, 20 francs) Many new comic strips are here along with coverage of bands, Ed Wood Jr and some movie reviews. 60 pgs. in French. Thierry Durand, 45 Rue De L'Universite, 34000 Montpellier, France.

LA COSA (#1, \$5) Appreciation of PSYCHOTRONIC type movies is rapidly spreading around the world and it's always nice to see a new zine from a different country. This one's a first for Argentina and it features the careers of Vincent Price, Tim Burton and Ed Wood and has some great Isabel Sarli pics and a Spanish language ad for DR BLOOD'S COFFIN. 52 pgs. in Spanish, but you don't have to write all the way to Buenos Aires. Write editor Axel Kushevatzky at: Inter Box's

212-1050-Q, 3420 NW 73rd Ave., Miami, FL 33122.

OX (#19, DM 6, 90) Music (articles, interviews and lots of reviews) is mixed with comics, movie reviews (Jean Rollin, Franco, Buttgerit...) and an interview with Tim Warren, king of Crypt Records. 96 pgs in German. Joachim Hiller, Box 14 34 45, D-45264 Essen, Germany.

PAMELA GREEN - GLAMOUROUS ELEGANCE (Horror Pictures, \$6) You read about and saw (usually) blonde British beauty Green in our Harrison Marks interview (PV #15) and here's a whole (40 pg.) part color digest size publication about her (in English). It's mostly Pamela looking great in vintage poses from the 50s and 60s. She poses with Carl Boehm, she poses with Weegee but mostly she poses naked on beaches, in kitchens, in libraries, on a piano... We're selling copies (and all the other available French Horror Pictures publications). See pg. 23.

PORNOGRAMA (#1) Heres another one from Media Publications (see Cold Sweat), 48 pgs of stuff about 80s/90s porn movies. The stars here are French director Michel Ricaud, Taylor Wayne, John Wayne Bobbitt and Nina Hartley. All this is illegal in England, so even though this zine is very tame picture wise, if you write to them they ask you not to write the name Pornorama on the envelope! The editor is "Jake Spear." The editor of **SLEAZORAMA** (#3) is "Dick Spear." This one (28 pgs.) has video reviews, nude photos of famous actresses (taken from Celebrity Sleuth issues), Michele Bauer in bondage movies, addresses of porn stars and sexy pictures.

REDEEMER (#3, 5 pounds) Find out why CLOCKWORK ORANGE is still banned in England (incredible, but true), about actress Marina Pierro (from Rollin movies) plus book and video reviews. Despite the potential for illustrations, the magazine uses useless, new posed stills of models. 82 pgs. Redemption, Box 50, Stroud, Glocs, UK.

SCHOKKEND NIEUWS (#17) Now in it's 3rd year, this impressive 28 pg. digest has interviews with Frank Henenlotter and Lucio Fulci plus reviews. These are in Dutch but

an article by Jack Stevenson is in English. Two of the writers made the (still unreleased) movie STATE OF MIND with Paul Naschy. Dude Ijselstaat 11/3, 1078 CL Amsterdam, Holland.

SUB-TERRENEA (#10, \$4) The long career of actor Ivan Rassimov (THE LAST SURVIVOR) is covered along with the Toronto video scene and many reviews. It's a 52 pg. digest. Jason Grey, 47 Thorncliffe Pk. Dr. #609, M4H 1J5, Toronto, Ontario, Canada (a country that has a better rock TV station - Much Music - than America does).

TRASH COMPACTOR (Vol. 2 #7) Also back after a long hiatus is this always welcome zine, this time featuring interviews with Mary Woronov and Bruce LaBruce "Canada's leading underground queer film maker" and Jack Stevenson's traveling exploitation film series. 44 pgs. 253 College St. #108, Toronto, Ontario M5T 1R5, Canada.

2000 MANIACOS (#16) This remains one of the best looking trash film zines in Europe (or anywhere else). With 100 Anos de Terror (a year by year horror movie chronology), Hammer films, Troma, Rick Baker, zombie and psycho movies. The photos and many rare poster reproductions are as good as in an expensive book. 116 pgs., in Spanish. Manuel Valencia, Apdo. 5251, 46009 Valencia, Spain.

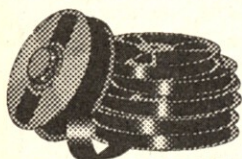


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Unbelievably gory kung-fu ripoff of "Apocalypse Now" and "Dawn of the Dead!" Hilariously dubbed in English!

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Wow! Hardcore sex, ninjas & vampires! Very bizarre. (XXX)

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She learns to respect her rapist! In Chinese language only. (XXX)

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Sleazy, succulent Chinese softcore sex epic! (X)

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Village of Leatherface lookalikes chops up unwary visitors with meat-cleaver kung-fu! Ultra-gore from HK! (X)

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All films below are in English!

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Uncut LBX print of hilariously sleazy Italian "Terminator" and "Aliens" ripoff!

The Beyond

Uncut LBX Lucio Fulci splatter classic, loaded with zombie gore! (X)

Beyond Darkness

Uncut version of Joe D'Amato's "Buried Alive"! Necrophiliac creep mutilates pretty young girls! (X)

Bloody Moon

Uncut Jesus Franco! Deformed freak kills girls! (X)

Cannibal Apocalypse

John Saxon stars in the uncut version of "Invasion of the Flesh Hunters", with all of the missing gore scenes intact!!! (X)

Cannibal Holocaust

Uncut, uncensored sleaze classic, full of rape, torture, and graphic death!!! (X)

Cat in the Brain

A naked girl is ground up to feed hungry flesh-eating pigs! Uncut Fulci gore! (X)

City of the Living Dead

Uncut LBX version of "The Gates of Hell"! Super-gory Lucio Fulci classic! Dope-smoking retard gets drill thru head!

Contamination

Uncut super-ultra-gory version of "Alien Contamination" by Luigi Cozzi! (X)

Deep Red

105-min LBX print of Argento's crimson classic contains *all* of the missing gore!

Faceless

Uncut Jesus Franco! Pretty girls are mutilated! Telly Savalas stars! (X)

Grim Reaper

Uncut Joe D'Amato fave features a cannibal eating a human fetus! Yum! (X)

Grim Reaper 2

Uncut Joe D'Amato sequel! Gory! (X)

Let Sleeping Corpses Lie

Uncut LBX zombie gore classic!

Make Them Die Slowly

Cannibals torture topless girls! (X)

New York Ripper

Uncut sexy horror is a misogynist's wet dream, from Lucio Fulci! (X)

Tenebrae

Uncut LBX Argento slasher includes the infamous "spurting stump" sequence!

Trap Them & Kill Them

Emanuelle meets ugly breast-chomping cannibals! Uncut D'Amato sex'n'gore! (X)

Sexy Euro-Sleaze!!!

In English unless otherwise noted.

Autopsy

Uncut necrophilia fantasy! (X)

The Beast

Uncut uncensored beast rapist! By Walerian Borowczyk. In French only. (X)

The Demons

Jesus Franco's witchcraft torture and luscious lesbian seduction fun! (X)

Deported Women of the SS

Erotic Nazi torture sleaze with pubic hair shaving and bloody vaginas! (X)

Erotic Rites of Frankenstein

Uncut Jesus Franco sex-monsters! Naked monster-worshippers! (X)

Gestapo's Last Orgy

Killer cannibal Nazis eat human flesh and have sleazy sex! (X)

Girl in the Transparent Panties

Uncut Franco sleaze! Spanish only. (X)

Mondo Weirdo

Blood-drinking lesbians force nubile girl captive to eat her own bloody menstrual secretions! Repulsive! (XXX)

Nazi Love Camp #27

Busty beauties sentenced to nasty Nazi rape orgies! Non-stop sleaze! (XXX)

Paprika: Life in a Brothel

Buxom whores in action from Tinto Brass, director of "Caligula"! In Italian only. (X)

Perverts On Parade

Hardcore hell-cheating housewife sex! In German language only. (XXX)

Porno Holocaust

Ugly sex mutant rapes chicks with radioactive penis! Uncut D'Amato sleaze! In Italian language only. (XXX)

Slave Sex 2

More S&M bondage orgies! In German language only. (XXX)

SS Bordello

Gestapo goons take over brothel! Twisted Nazi sex ensues! In French only. (XXX)

SS Extermination Camp

Best Nazi sex'n'torture film in the history of sleaze! Ultimate in vile rape, torture and violence, with a bald tit maniac! (X)

SS Hell Camp

Crazed Nazi female doctor creates an insane testosterone monster that bites off women's pubic hair! Yikes! (X)

Virgins For the Roman Empire

A Joe D'Amato porn classic! Pulsating purple pussy toga gals & sexy wrestling! In Italian language only. (XXX)

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NEVER TO BE FORGOTTEN

RICK AVILES (41), from NYC, was a stand up comedian and actor who was in *CANNONBALL RUN* (81), *MONDO NEW YORK* (87), *SPIKE OF BENSONHURST* (88), *MYSTERY TRAIN* and *IDENTITY CRISIS* (both 89), *GHOST* and *GODFATHER III* (both 90), *THE STAND* (94) and *WATERWORLD* (95). He had AIDS.

IAN BALLANTINE (79), from NYC, founded Penguin USA in '39, Bantam Books in '45 and Ballantine Books in '52, all with his wife Betty. Penguin (along with Pocket Books) introduced the paperback, making classic literature affordable to the masses. Ballantine Books published original novels and specialized in sci fi (Ray Bradbury, Arthur C. Clarke...), fantasy (J. R. Tolkien), mysteries and westerns. The couple sold Ballantine to Random House in '74 and rejoined Bantam.

DAVID BEGELMAN (73), from The Bronx, was the Columbia Pictures president who lost his job over forging checks (the 82 book *Indecent Exposure* was about the incident). Begelman, whose projects included *TOMMY*, *CLOSE ENCOUNTERS* (at Columbia), *POLTERGUEST* (at U.A.) and *THE ADVENTURES OF BUCKAROO BANZAI*, *MANNEQUIN* and *WEEKEND AT BERNIES* (for his own companies), shot himself.

CHARLES BENNETT (95), from Shoreham-by-Sea, England, was Hitchcock's main screenwriter beginning with *BLACKMAIL* (29) based on his play, *THE MAN WHO KNEW TOO MUCH* (34), *THE 39 STEPS* (35), *THE SECRET AGENT* and *SABOTAGE* (both 36), *YOUNG AND INNOCENT* (37), *FOREIGN CORRESPONDENT* (40) and *SABOTEUR* (42). Some of his other (over 50) screenplays were *KING SOLOMON'S MINES* (37), *REAP THE WILD WIND* (42), *VOYAGE TO THE BOTTOM OF THE SEA* (61), *FIVE WEEKS IN A BALLOON* (62) and *WAR GODS OF THE DEEP* (65). Bennett also directed two features and wrote episodes of *THE WILD WILD WEST* and other TV series.

CLARICE BLACKBURN (74), from S. F., was a regular on *DARK SHADOWS*, playing characters in various time periods, wrote for other soap operas and was in *PRETTY POISON* (68).

JULIAN BLAUSTEIN (82), from NYC, was producer of *DAY THE EARTH STOOD STILL* (51), *BELL, BOOK AND CANDLE* (58) and many other features.

PAUL BRINEGAR (77) was in *LARCENY* (48), *THE CAPTIVE CITY* (52), *HUMAN DESIRE* (54), *WORLD WITHOUT END* (55), *THE VAMPIRE* (57), *HOW TO MAKE A MONSTER* (58), as Rivero, the mad make-up artist's assistant, *HIGH PLAINS DRIFTER* (73), *THE CREATURE WASN'T NICE* (81) and *MAVERICK* (94). He was a regular



on the TV westerns *WYATT EARP* (56-8) and *RAWHIDE* (59-66), as Wishbone the cook.

DON BROCKETT (65) was a Pittsburgh based actor known for playing Chef Brockett on *MR. ROGER'S NEIGHBORHOOD* (since 68). He also acted in features including *FLASHDANCE* and *SILENCE OF THE LAMBS* (as Hannibal Lecter's next door cell mate).

PHYLLIS BROOKS (Steiller) (80), from Boise, Idaho, was a blonde model and Ipana Toothpaste girl who acted in films from '34 to '45. Some roles were in *CHARLIE CHAN IN HONOLULU* (38), *CHARLIE CHAN IN*

RENO (39), *THE SHANGHAI GESTURE* (41), *LADY IN THE DARK* (44) and *THE UNSEEN* (45). She was engaged to Gary Grant but married Tobert Macdonald, a wealthy WWII hero and Harvard roommate of JFK who became a 11 term congressman from Mass.

RONALD CARPENTER (64) was a novelist and screenwriter who scripted the movie *PAYDAY* (73) starring Rip Torn as a Hank Williams type country singer. Carpenter shot himself.

JOHNNY CARROLL (57), from Cleburne, TX, was a rockabilly singer who is a legend in Europe. He was signed to Decca in '56 and later recorded for Phillips Int., Warners and other labels. Carroll and his Hot Rocks perform several numbers (including "Wild Wild Women") in the Dallas cult movie *ROCK, BABY, ROCK IT* (57). Carroll continued to perform in recent years.

ELISHA COOK JR. (91) was born in S. F. and grew up in Chicago. He acted on stage and in one 1929 feature before becoming one of the busiest and best character actors in Hollywood starting in '36. Some of his over 100 roles were in *THE STRANGER ON THE THIRD FLOOR* (40), *I WAKE UP SCREAMING* (42), *A HAUNTING WE WILL GO* (42), *PHANTOM LADY* (44), *DILLINGER* (45), *THE BIG SLEEP* (46), *BORN TO KILL* (47), *THE GANGSTER* (47), *DON'T BOTHER TO KNOCK* (52), *I THE JURY* and *SHANE* (both 53) and *THE KILLING* (56). More roles were in *VOODOO ISLAND* and *BABY FACE NELSON* (both 57),

HOUSE ON HAUNTED HILL (58), *PLATINUM HIGH SCHOOL* and *COLLEGE CONFIDENTIAL* (both 60), *ONE EYED JACKS* (61), *BLACK ZOO*, *THE HAUNTED PALACE* and *JOHNNY COOL* (all 63), *THE GLASS CAGE* (64), *ROSEMARY'S BABY* (68), *DEAD PEOPLE* and *BLACULA* (both 72), *SALEM'S LOT* and 1941 (both 79), *CARNEY* (80) and *HAMMETT* (83). He also had a recurring role on *MAGNUM P.I.* Cook said he played "rats, pimps, informers and communists." The last surviving cast member of *THE MALTESE FALCON*, he was married at least twice.

HOWARD COSELL (77), from Winston-Salem, NC, played himself in



AL ADAMSON (65) See pg. 3.

BANANAS (71) and THE WORLD'S GREATEST ATHLETE (73).

THOMAS P. CULLINAN (75), from Cleveland, wrote THE BEGUILLED which was filmed starring Clint Eastwood. Cullinan had worked for The Cleveland Plain Dealer and KYW TV Ch 3.

SEVERN DARDEN (65), a founder of Chicago's 2nd City, often played comic Germans or Soviets. Some roles were in DEAD HEAT ON A MERRY-GO-ROUND (66), FEARLESS FRANK, THE VIRGIN PRESIDENT and THE PRESIDENT'S ANALYST (all 67), THE MAD ROOM (69), THE LAST MOVIE, HANDS OF THE RIPPER and WEREWOLVES ON WHEELS (all 71), THE LEGEND OF HILLBILLY JOHN (72), DAY OF THE DOLPHIN, CONQUEST OF and BATTLE FOR THE PLANET OF THE APES (all 73) and SATURDAY THE 14th (81). Darden acted on HITCHCOCK, TWILIGHT ZONE, NIGHT GALLERY, KOLCHAK and many other series and was a regular on MARY HARTMAN, MARY HARTMAN.

KATHERINE (Lester) DeMILLE (83), from Vancouver, B.C., Canada, was adopted by Cecile B. DeMille at the age of 9. She was in MADAME SATAN (30), THE BLACK ROOM starring with Karloff and CALL OF THE WILD (both 35), CHARLIE CHAN AT THE OLYMPICS (37), ELLERY QUEEN (40) and THE UNCONQUERED (47). She was married to Anthony Quinn from 36 to 63.

EAZY-E (Eric Wright) (31), from Compton, CA, was in the gangsta rap group N.W.A. with Ice Cube and Dr. Dre. The group was best known for their often banned "Fuck The Police." He had AIDS.

LES ELGERT (77) was a trumpet player and post war big band leader (with his brother Larry) who wrote the famous theme song for Dick Clark's AMERICAN BANDSTAND.

CY (Cyril Raker) **ENDFIELD** (80), from South Africa, produced plays in New York then moved to Hollywood, where he directed two Joe Palooka movies at Monogram and produced MR. HEX (46) starring The Bowery Boys. After directing THE UNDERWORLD STORY (50), TARZAN'S SAVAGE FURY (51) and others, he was blacklisted and moved to England where he used pseudonyms for a while. Endfield directed THE LIMPING MAN (53), HELL DRIVERS (57), MYSTERIOUS ISLAND (60), ZULU (64) and he co-directed DeSADE (69).

KENNY EVERETT (Maurice James Christopher Cole) (50) from England, hosted THE KENNY EVERETT VIDEO SHOW (starting in 78) which was an inspiration for MTV. Everett also had radio shows since the 60s and starred in the horror comedy BLOODBATH AT THE HOUSE OF DEATH (83) featuring Vincent Price. He had AIDS.

ART FLEMING (70), from the Bronx, was the original host of JEOPARDY (64-74) and also hosted the COLLEGE BOWL for 7 years. Fleming, the son of an Austrian dance team, also appeared on many radio and TV programs and acted in "48" features including MacARTHUR (77) and AIRPLANE! (80). He had been a radio personality in Akron in the 50s.

DEREK FORD (62) wrote GUTTER GIRLS (63), THE BLACK TORMENT (64), A STUDY IN TERROR (65), CORRUPTION (68) and others (with his brother Donald) and wrote or directed many British exploitation movies including GROUPIE GIRL (69), WHAT'S UP NURSE (79) and DON'T OPEN 'TIL CHRISTMAS (84). Ford also wrote novels.

ISADORE "Fritz" FRELENG (95), from Kansas City, MO, was an animator who started at Disney in 24 then worked on Krazy Kat cartoons

(27-30). He joined Warners in 30 and stayed there for three decades (except for a brief period at MGM), turning out many classic cartoons. He co-formed the company that made Pink Panther cartoons in 63.

EVA GABOR (74), from Budapest, Hungary, was Lisa Douglas in GREEN ACRES (65-71). The youngest of the Gabor sisters (Magda, Zsa Zsa), she was in movies since the 40s including THE MAD MAGICIAN and TARZAN AND THE SLAVE GIRL (both 54), ARTISTS AND MODELS (55) and THE PRINCESS ACADEMY (87). She was married 5 times. In later years, Gabor ran a multimillion dollar wig company and was Merv Griffin's frequent companion.

RORY GALLAGHER (46), from Ballyshannon, Ireland, was the singer/guitarist leader of the trio Taste, then was a solo artist who was popular in America in the early 70s and had many LPs on Polydor. RORY GALLAGHER - IRISH TOUR (74) was a concert movie. He died after a liver transplant.

JERRY GARCIA (53), from S. F., was a bluegrass musician who formed The Warlocks (originally patterned after The Rolling Stones) over 30 years ago. They became The Grateful Dead, outlasted all the other "psychedelic" bands, went on to have a huge cult following and eventually became the biggest concert draw in the country. In 73 they formed their own record company and played for 600,000 (!) people in Watkins Glen, NY. The band appeared in PETULIA (68), FILLMORE (72) and THE GREATFUL DEAD MOVIE (77). The recent TIE-DIED is about Dead Heads. The Dead death toll is 4 (including 3 keyboardists). Garcia died in a rehab clinic.

(Boris) **ALEXANDER GODUNOV** (45), from Sakhalin Island, USSR (as was Yul Brynner) was a Bolshoi Ballet star who defected to the west in 79. He became an actor with long blonde hair in WITNESS (85), THE MONEY PIT (86), DIE HARD (89) RUNESTONE (90), WAXWORK 2 (91) and NORTH (94).

GALE GORDON (89), from NYC, was a regular on many TV shows including OUR MISS BROOKS (52-56), PETE AND GLADYS (60-62) and DENNIS THE MENACE (62-63) as

Mr. Wilson #2, but is best known for spending over 10 years (63-74) as a bumbling straightman for Lucille Ball on TV. Gordon was also a radio star and was in movies since the 40s including: THIRTY FOOT BRIDE OF CANDY ROCK (58), VISIT TO A SMALL PLANET (59), SERGEANT DEADHEAD (65), SPEEDWAY (68) and THE 'BURBS (89). His actress wife Virginia Curley died a few weeks before him.

ROGER GRIMSBY (66) was TV's most sarcastic news reporter. After 7 years in San Francisco, he was a welcome NYC TV staple from 1968 - 88.

HARRY GUARDINO (69), from NYC, made his film debut in 52 and appeared in KING OF KINGS (61), JIGSAW (68), DIRTY HARRY and THE LAST CHILD (both 71), THEY ONLY KILL THEIR MASTERS (72), GET CHRISTIE LOVE! (74), CAPONE (75), THE ENFORCER (76), ROLLER COASTER (77), MATILDA (78), GOLDENGIRL (79) and THE NEON EMPIRE (89). He also acted on Broadway and in many TV shows including HITCHCOCK, OUTER LIMITS, NIGHT GALLERY, FANTASY ISLAND and WONDER WOMAN. Guardino had cancer.

ALBERT HACKETT (95), from NYC, wrote over 30 screenplays with his first wife Frances Goodrich, including the first 3 THIN MAN movies, THE HITLER GANG (44), IT'S A WONDERFUL LIFE (46) and THE DIARY OF ANNE FRANK (59).

LEN HARRIS (78) was a camera operator who worked on many



Elisa Cook Jr. in the PHANTOM LADY.

Hammer films including *HORROR OF DRACULA*, *THE MUMMY*, *HOUD OF THE BASKERVILLES*, *CURSE OF THE WEREWOLF* and *QUATERMASS AND THE PIT*. He worked on *DR. SYN* (37) and the Hammer remake *NIGHT CREATURES*, *WITCHCRAFT* and *THE NAKED WORLD OF HARRISON MARKS*.

PHIL HARRIS (91), from Linton, IN (but raised in Nashville), was a jive talking, wise cracking drummer, big band leader and radio star, in movies since 1933. Harris was in *BUCK BENNY RIDES AGAIN* (40), *THE PATSY* (64), *THE COOL ONES* (67) and provided Baloo the Bear's voice in *THE JUNGLE BOOK* (67). A 50s novelty single was "The Thing." He was married to actress Alice Faye.

EDDIE HINTON (50) was a top Muscle Shoals session guitarist who wrote songs recorded by The Box Tops, Percy Sledge, UB40 (Breakfast In Bed) and others.

MICHAEL HORDERN (83), from Berkhamstead, England, was a stage actor who was also in features since 1940. He was in *GREAT EXPECTATIONS* (46), *SCROOGE* (51), as Marley, *MAN IN THE MOON* (60), *THE SCARECROW OF ROMNEY MARSH* (64), *GENGHIS KHAN* and *SPY WHO CAME IN FROM THE COLD* (both 65), *HOW I WON THE WAR* (67), *THE BED SITTING ROOM* (68), *DEMONS OF THE MIND* and *THE POSSESSION OF JOEL DELANEY* (both 71), *THE PIED PIPER* (72), *THEATRE OF BLOOD* (73), *THE MEDUSA TOUCH* (78), *YOUNG SHERLOCK HOLMES* (85), *DARK OBSESSION* (89) and *THE GREEN MAN* (9-). He also narrated *BARRY LYNDON* (75) and *WATERSHIP DOWN* (78) and was the voice of Paddington the bear. Horden was knighted in 83.

BURL IVES (Burle Icle Ivanhoe) (85), from Hunt, Ill., was a folk singer (once with the Weavers) who had 9 chart hits (57-64). As an actor, he was on Broadway, TV and features including *EAST OF EDEN* (55), *CAT ON A HOT TIN ROOF* (58), *THE BRASS BOTTLE* (64), *THOSE FANTASTIC FLYING FOOLS* (67), *THE McMASTERS* and *THE MAN WHO WANTED TO LIVE FOREVER* (70), *BERMUDA DEPTHS* (77) and *WHITE DOG* (82). He narrated the *FROSTY THE SNOWMAN* TV special, *THE OTHER SIDE OF BONNIE AND CLYDE* (68), was the voice of cartoon characters and wrote 10 books.

EDWARD JAMES (86) created the characters for the *FATHER KNOWS BEST* series and co-wrote the pilots for *THE ADDAMS FAMILY* and *F-TROOP* and episodes of many other shows.

JIMMY KEYES (65), a tenor singer, was the last surviving member of the Bronx group The Chords who did the original *Sh-Boom* (54). It was #2 on the R+B charts but was covered by The Crew Cuts from Canada. Their version went to #1 on the pop charts. "Life could be a dream..."

SIDNEY KINGSLEY (Kirshner) (88) was the Pulitzer Prize winning playwright who wrote the play *DEAD END* (filmed in 37) which led to all the East Side Kids and Bowery Boys movies. His popular *DETECTIVE STORY* was also filmed (in 51). His wife was actress Madge Evans.

ALEXANDER KNOX (88), from Strathroy, Ontario, made his stage debut in 29 and began acting in British films in 38. He received an Oscar nomination for playing Woodrow Wilson in the American feature *WILSON* (44) and also wrote screenplays and novels. He later moved to

England. Some character roles were in *THE SON OF DR. JEKYLL* (51), *ALIAS JOHN PRESTON* (55), *THE VIKINGS* (58), *OSCAR WILDE* (60), *THESE ARE THE DAMNED* (61), *PSYCHOPATH* and *CRACK IN THE WORLD* (both 65), *MODESTY BLAISE* (66), *YOU ONLY LIVE TWICE* (67), *ACCIDENT* and *HOW I WON THE WAR* (both 68), *FRAULEIN DOKTOR* (69), *SKULLDUGGERY* (70) and *THE CHOSEN* (77).

SAVELLY KRAMAROV (60), from the USSR, was a Soviet film star who defected and had parts in *MOSCOW ON THE HUDSON* and 2010 (both 84) and *RED HEAT* (88). He died of cancer.

PRISCILLA LANE (Mullican) (76), from Indianola, Iowa, was a singer with Fred Waring and the Pennsylvanians band who made her film debut in 1937 and was in *BROTHER RAT* (38) with Ronald Reagan, *THE ROARING TWENTIES* (40), Capra's great *ARSENIC AND OLD LACE* (41), Hitchcock's *SABOTEUR* (44) and *THE BODYGUARD* (48). She was also in films with Lola Lane and Rosemary Lane, two of her four sisters. Lane retired in 1948.

PHIL LATHROP (83) was an assistant cameraman since the 30s, worked on *TOUCH OF EVIL* (58) and after shooting the *PETER GUNN* series (58-61), was cinematographer for most Blake Edwards movies, *POINT BLANK* (67), *EARTHQUAKE* (74), *THE KILLER ELITE* (75), *AIRPORT 77*, *THE DRIVER* (78), *HAMMETT* (82) and many others.

BRUNO LAWRENCE (54), from New Zealand, was a jazz and rock drummer who later became a leading actor in *SMASH PALACE* (81), *WARLORDS OF THE 21ST CENTURY* (82), *UTU* (83), *THE QUIET EARTH* (85), *AS TIME GOES BY* (87) and *GRIEVOUS BODILY HARM* (88). He had cancer.

MICHAEL LINN scored many features for Cannon including *ALLEN QUARTERMAIN AND THE LOST CITY*, *AMERICAN NINJA*, *P.O.W.*, *THE ESCAPE*, *RAPPIN'* and *SURVIVAL GAMES*.

ARTHUR LUBIN (96), from L.A., was a film actor before he began directing in 1934. He directed John Wayne movies,

Abbott and Costello movies, created Francis the Talking Mule and directed 6 of the series. Later on, he produced and directed the *MR. ED* TV series (61-65). Some other credits (mostly at Universal) were *BLACK FRIDAY* (40), *PHANTOM OF THE OPERA* and *WHITE SAVAGE* (both 43), *ALI BABA AND THE FORTY THIEVES* (44), *THE SPIDER WOMAN STRIKES BACK* (46), *IT GROWS ON TREES* (52), *FOOTSTEPS IN THE FOG* (55), *THIEF OF BAGHDAD* (60), *THE INCREDIBLE MR. LIMPET* (64) and *HOLD ON!* (66) starring Herman's Hermits. Lubin also directed other 50s/60s TV shows

IDA LUPINO (77), from London, became the only female director working in Hollywood when she replaced the original director of *NOT WANTED* (49). She directed *THE YOUNG LOVERS* and *THE OUTRAGE* (both 50), *HARD, FAST AND BEAUTIFUL* (51) and *THE HITCH-HIKER* and *THE BIGAMIST* (both 53). She also acted in and/or wrote some of them and produced other features her own Filmmakers company. She directed 100s of TV programs: *HITCHCOCK*, *THE FUGITIVE*, *THE UNTOUCHABLES* and 8 *THRILLER* episodes and *THE TROUBLE WITH ANGELS* (66). Lupino (from a show business family) made her film acting debut in England at the age of 15. She was in *PETER IBBETSON* (35), *ADVENTURES OF SHERLOCK HOLMES* (39), *HIGH SIERRA*, *THE SEA WOLF* and *LADIES IN RETIREMENT* (all 41), *ON DANGEROUS*



THE BLACK ROOM - Karloff and Katherine DeMille

GROUND (which she co-directed) and BEWARE MY LOVELY (both 52), WOMEN'S PRISON and THE BIG KNIFE (both 55) and WHILE THE CITY SLEEPS (56). She starred on 2 50s TV series and appeared on TWILIGHT ZONE, WILD, WILD WEST and BATMAN. Some later roles were in JUNIOR BONNER (72), THE DEVIL'S RAIN (73) and FOOD OF THE GODS (75). Lupino was married to actor Louis Hayward, producer Collier Young and actor Howard Duff. She had cancer.

ALAN MALEY (64), from England, did FX work on DR. STRANGELOVE, was supervising matte artist at Disney and later worked for ILM.

RICHARD MARKOWITZ (68) composed the theme for THE REBEL, THE WILD WILD WEST and music for many TV programs and music for features including THE HOODLUM PRIEST (61), THE MAGIC SWORD (62) and WILD SEED (65).

FLOYD McDANIEL (80), was guitarist for the Chicago based Four Blazes (3 top ten R+B hits, 52-3) and later backed Sam Cooke, The Ink Spots and Willie Dixon.

HERB MEADOW (83) created the popular HAVE GUN WILL TRAVEL TV series (57-63) and wrote for many other TV programs and movies including THE UNGUARDED MOMENT (56).

RALPH MICHAEL (82), from England, was in DEAD OF NIGHT (45), CHILDREN OF THE DAMNED (63) and THE ASSASSINATION BUREAU (69). He was a regular on the DOCTOR IN THE HOUSE TV series and appeared on THE AVENGERS and DR. WHO.

PATSY RUTH MILLER (Patricia Dean) (91), from St. Louis, MO, made her film debut at 16 in CAMILLE and was in the famous THE SHEIK the same year (21). She was Esmeralda in THE HUNCHBACK OF NOTRE DAME (23) and was in many other films until 1931. Miller later worked as a novelist, radio scriptwriter and playwright. Director Tay Garnett was the first of her three husbands.

ELIZABETH MONTGOMERY (62), from L.A., was Samantha Stevens, suburban witch (and her sister Serena) on the popular BEWITCHED (1964 to 72). The daughter of movie star (and director) Robert Montgomery, she first acted on his early 50s TV anthology show. She was on HITCHCOCK, TWILIGHT ZONE, THRILLER and THE OUTER LIMITS and later starred in many TV movies including THE LEGEND OF LIZZIE BORDEN (75). Montgomery was married to Gig Young then William Asher who directed her in JOHNNY COOL (61) and on BEWITCHED. She later married actor Robert Foxworth.

VIRGINIA MAE MORROW (70), from Colorado, was the woman that the once very popular book THE SEARCH FOR BRIDEY MURPHY (filmed in 56) was based on. Morrow, under hypnosis, had recalled her past lives. Some other movies influenced by the Murphy craze were I'VE LIVED BEFORE (56), THE UNDEAD, I WAS A TEENAGE WEREWOLF, THE SHE CREATURE, FRIGHT and HOLD THAT HYPNOTIST (all 57).

GILBERT MOSES (52) directed WILLIE DYNAMITE (74) and THE FISH THAT SAVED PITTSBURGH (79). He also directed for the stage and TV.

ESTHER MUIR (92), from NYC, was in "70" (mostly) 30s movies including FURY (36) and A DAY AT THE RACES (37). The blonde former model was briefly married to Busby Berkeley.

ERIC PORTER (67), from London, was a classical theatre actor who was known for the BBC program THE FORSYTE SAGA (67). He was also

in movies including THE FALL OF THE ROMAN EMPIRE (64), KALEIDOSCOPE (66), THE LOST CONTINENT (68), HANDS OF THE RIPPER (71), DAY OF THE JACKAL (73) and THE THIRTY NINE STEPS (79). He had cancer.

JOHN PHILLIPS (80), from England, was in VILLAGE OF THE DAMNED and MAN IN THE MOON (both 60), MOUSE ON THE MOON (63), BLOOD BEAST FROM OUTER SPACE and THE MUMMY'S SHROUD (both 66) and TORTURE GARDEN (67).

ANDREW PRECHT (34), from Scarsdale, NY, was an art director on THE ABYSS (88), HOOK (91), BRAM STOKER'S DRACULA (92) and others. His grandfather was Ed Sullivan.

STEPHEN LEE PRICE (34) was visual FX supervisor at ILM since HOOK (91).

CHARLIE RICH (62), from Colt, Arkansas, hit the country charts 45 times (68-81), but the "silver fox" has also been a respected rockabilly, blues and even jazz singer. His first (pop chart) hit (Lonely Weekends) was on Phillips/Sun in 60 and his next (Mohair Sam) was on Smash (in 65). He was also a session piano player, arranger and writer for Sun. Rich appeared in EVERY WHICH WAY BUT LOOSE (78) and TAKE

THIS JOB AND SHOVE IT (81) and wrote the scores for two BENJI movies.

DANY ROBIN (68), from Clamart, France was in many major French films since 1945 and, at the end of her career, in FOLLOW THE BOYS (63), THE BEST HOUSE IN LONDON (68) and Hitchcock's TOPAZ (69). She died in a fire in her home

DANIELLA ROCCA (57) was in THE SELLER OF GIRLS (57) and other French movies, CALTIKI and THE GIANT OF MARATHON (both 59) and COLOSSUS AND THE AMAZONS (60). She was considered insane and was hospitalized at the age of 35 but went on to write 5 books.

GINGER ROGERS (Virginia Katherine McMath) (83), from Independence, MO, made her pro dancing debut at 14 and went on to star

in 10 movies with Fred Astaire, receive an Oscar (in 40) and be the highest paid star in Hollywood (45). Early roles included playing wisecracking blondes in THE THIRTEENTH GUEST (32) and A SHRIEK IN THE NIGHT (33), both with Lyle Talbot, and she was in the classic depression era musicals 42nd STREET and GOLD DIGGERS OF 1933 (We're In The Money). Some later roles were in STORM WARNING (50) with Reagan, MONKEY BUSINESS (52), TEENAGE REBEL (56) and HARLOW (65). Her husbands included Lew Ayres (#2), Jacques Bergerac (#4) and director William Marshall (#5). She was a Christian Scientist.

HENRY ROGERS (82), was the famous press agent who discovered Rita Hayworth and co-founded the Rogers and Cowan agency.

TONY ROMERO (56) wrote the Partridge Family hit "I Think I Love You."

PAUL ROTHCHILD (59) was the main producer for the one time small folk music label Elektra. He produced great albums by the Butterfield Blues Band, Phil Ochs, Love (Da Capo), and the first 6 Doors albums (with Jac Holzman). He also produced Janis Joplin (Pearl) and the soundtrack for THE DOORS (91) which he also appeared in. Rothchild had lung cancer.

MIKLOS ROZSA (88), from Budapest, Hungary, composed the scores



*Patsy Ruth Miller—
THE HUNCHBACK OF NOTRE DAME.*

of **THE THIEF OF BAGDAD** (40) and other Alexander Korda productions, **DOUBLE INDEMNITY** (44), **THE KILLERS** (46), **RED HOUSE** and **BRUTE FORCE** (both 47), **NAKED CITY** (48), **THE ASPHALT JUNGLE** (50), **THE WORLD, THE FLESH AND THE DEVIL** and **BEN HUR** (both 59), **SODOM AND GOMORRAH** (61), **THE POWER** (68), **THE PRIVATE LIFE OF SHERLOCK HOLMES** (70), **THE GOLDEN VOYAGE OF SINBAD** (73), **PROVIDENCE** (77), **DEAD MEN DON'T WEAR PLAID** (82), **TIME AFTER TIME** (85) and many others. He used theremins for the first time in **SPELLBOUND** and **THE LOST WEEKEND** (both 45). Rosza received 3 Oscars.

ALAN SCOTT (88), from Arlington, NJ, was a screenwriter for over 50 years. He wrote **THE FIVE THOUSAND FINGERS OF DR. T**, many Fred Astaire/Ginger Rogers movies and was a script doctor for films including **PORTRAIT OF JENNIE**, **THE PARADISE CASE** and **THE DEFIANT ONES**. His daughter is actress Pippa Scott.

IRVING SHULMAN (81), from Brooklyn, wrote the famous, best selling and very influential 1947 JD novel **THE AMBOY DUKES**. It was filmed as **CITY ACROSS THE RIVER** (49). **GIRLS IN THE NIGHT** (53) was a semi-sequel. He also wrote the original treatment for **REBEL WITHOUT A CAUSE** (55) and his 49 novel **CRY TOUGH** was filmed in 59. **The Big Brokers** (51) was Shulman's third JD novel.

TONY SECUNDA (54) discovered and promoted the Birmingham, England groups **The Moody Blues** and **The Move**. He formed **Straight Ahead** with producer Denny Cordell and they had hits with Joe Cocker, Procol Harum and T. Rex. Secunda later produced John Cale and Motorhead, managed Steeleye Span and worked in publishing. Marc Bolan's hit "Telegram Sam" and Wings' "Band On The Run" both were nods to Secunda (aka "Sailor Sam"). He died in San Francisco just a week before Cordell (see PV #20) died.

RUBY STARR (44) (Constance H. Mierzwik) was a groupie and back up singer (that's her on the 73 Black Oak Arkansas version of "Jim Dandy") who recorded solo albums and with Ruby Jones and other groups on Capitol. She died from cancer in Toledo, Ohio.

MARK (Richard) STEVENS (77), from Cleveland, an actor in films since '44 at Warners, also produced, directed and starred in **CRY VENGEANCE** (54) and several other features. Stevens was in **THE SNAKE PIT** (48), **SEPTEMBER STORM** (60) and **FROZEN ALIVE** (65) and acted on **THE TWILIGHT ZONE** and starred on **MARTIN KANE**, **PRIVATE DETECTIVE** (53-4).

(Samuel) **DOUGLAS STEWART** (75) was an Oscar winning editor whose credits include **GAMES** (67), **CHANGE OF HABIT** (69), **TELEFON** (77), **INVASION OF THE BODY SNATCHERS** (78), **FAST WALKING** (82) and **THE RIGHT STUFF** (83).

BIG JOHN STUDD was in **CAGED IN PARADISE** (90), **HARLY DAVIDSON AND THE MARLBORO MAN** (91), **THE PROTECTOR** and was on many TV shows

SUNNYLAND SLIM (Albert Luandrew) (87), from near Vance, Miss., was a legendary Delta blues singer who first recorded in 1947. He brought Muddy Waters (also from Miss.) to Chicago to play on his records. He was on many labels over the years, toured around the world in the 60s and 70s and was still performing in his 80s.

JOHN CAMERON SWAYZE (89), from Wichita, KS, is remembered

for 20 years of advertising Timex watches, but he was a radio and local TV newscaster, hosted early 50s TV quiz shows and was the first NBC news anchorman. Swayze also appeared briefly in **THE BOSTON STRANGLER** (68)

GENEVIEVE TOBIN (93), from NYC, was a blonde actress at Warners. She was in **THE NINTH GUEST** (34), **MAN IN THE MIRROR** and **THE PETRIFIED FORREST** (both 36) and **THE GREAT GAMBINI** (37). She married director William Keighley and retired in 41.

LANA (Julia) TURNER (75) from Wallace, Idaho, was supposedly discovered at a Hollywood soda fountain. She made her teen film debut in 37, became a star at MGM and went on to roles in **DR. JEKYLL AND MR. HYDE** (41), **THE POSTMAN ALWAYS RINGS TWICE** (46), **THE THREE MUSKETEERS** (48), **THE PRODIGAL** (55) and was Oscar nominated for **PEYTON PLACE** (57). Her 15 year old daughter Cheryl Crane stabbed her gangster lover Johnny Stompanato to death in 58. Cheryl also accused her mom's 4th husband (actor Lex Barker) of molesting her in her book **Detour**. Some later roles were in the LSD movie **THE BIG CUBE** (69), **PERSECUTION** (74) and **WITCHES BREW** (79). She was also on **THE SURVIVORS** (69-71) and **FALCON CREST** (82-83). Her 7th husband was a nightclub hypnotist. She had cancer.

ROBERT URQUHART (73) from England was Paul (who assisted Peter Cushing) in **CURSE OF FRANKENSTEIN** (57), was in **HOUSE OF THE FULL MOON** (80) and was on **THE AVENGERS** and **THE CHAMPIONS**.

JANET WARD (70), from NYC, acted on stage, on soap operas and in **FAIL SAFE** (64), **THE ANDERSON TAPES** (72) and **NIGHT MOVES** (75).

EDDIE WILLIAMS (83), from St. Augustine, Texas, was the bass fiddle player with Johnny Moore's Three Blazers, an L.A. based group that hit the R+B charts 16 times from 1946 (**Drifting Blues**) to 55 on various labels. Hits included **Merry Christmas Baby** which charted 3 times and **Groovy Movie Blues**. Singer Charles Brown was later a successful solo artist.

WOLFMAN JACK (Robert Weston Smith) (57), from Brooklyn, was a teenage DJ in Virginia and Louisiana then became a border

radio legend, broadcasting rock and roll to most of the southwest from the powerful XERF in Ciudad Acuna, Mexico (57-63). He later broadcast from other Mexican stations (which he owned), played himself in **AMERICAN GRAFFITI** (73), then hosted **THE MIDNIGHT SPECIAL** TV show (73-81). He recorded singles as early as 65 (**Wolfman Boogie**) and several albums and was the topic of singles by Todd Rundgren and The Guess Who. When he died (of a heart attack) he still had a syndicated radio show originating from Washington D. C.

DEREK YORK (66) was the editor of **SEANCE ON A WET AFTERNOON** (64), **SON OF DRACULA** (74) and many other British features.

ROGER ZELAZNY (58), from Cleveland, was an award winning sci fi writer whose many books included **DAMNATION ALLEY** (filmed in 77).

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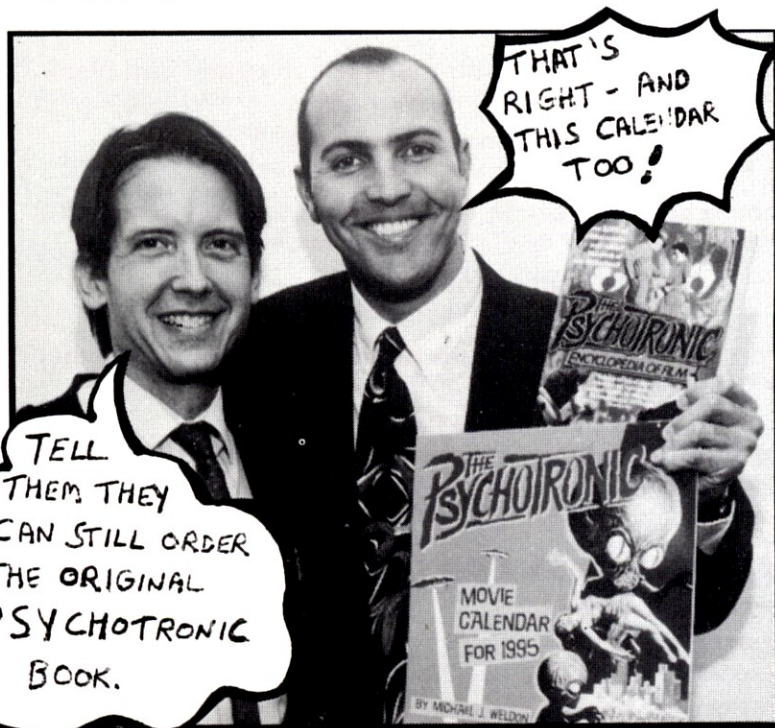


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